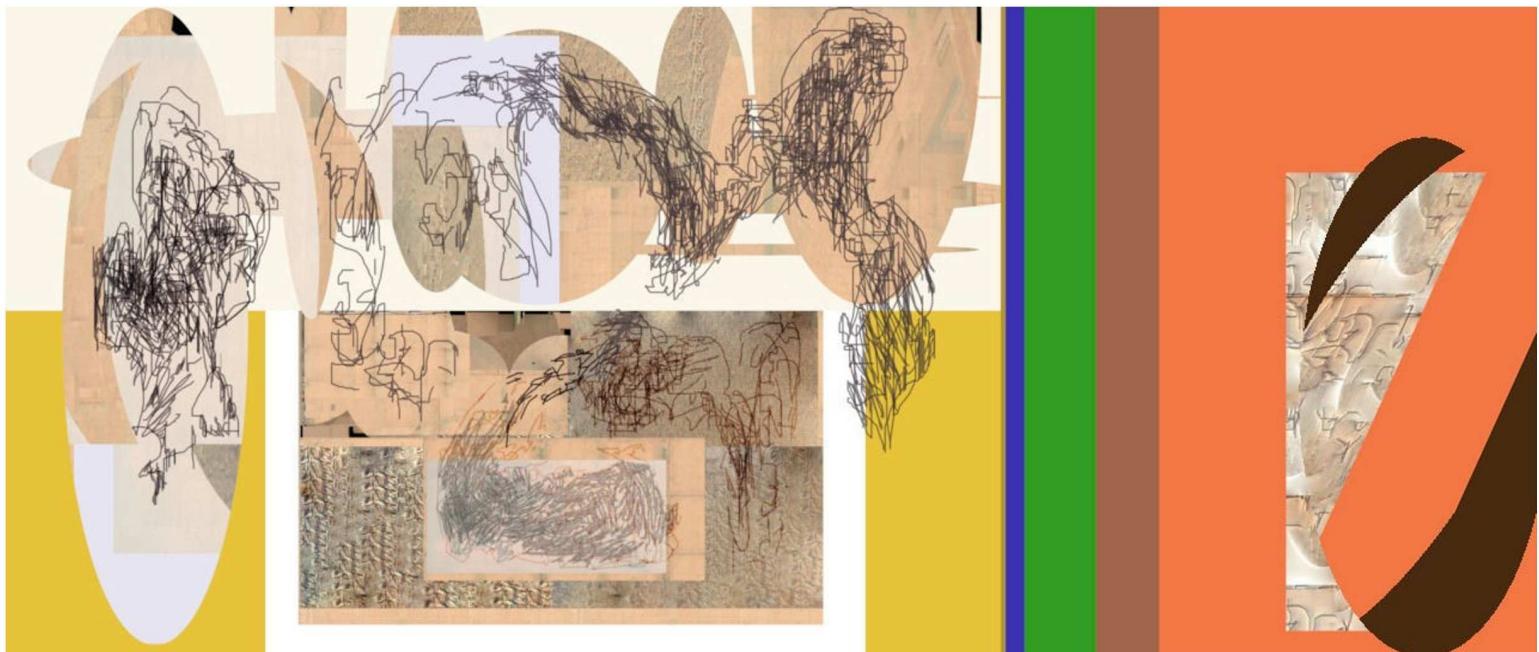


Drawing's Own Allegory

Meta to Virtual Integration of Spheres of Influence : Drawing Globalism

Edwin VanGorder



Drawing's Own Allegory

Meta to Virtual Integration of Spheres of Influence : Drawing Globalism

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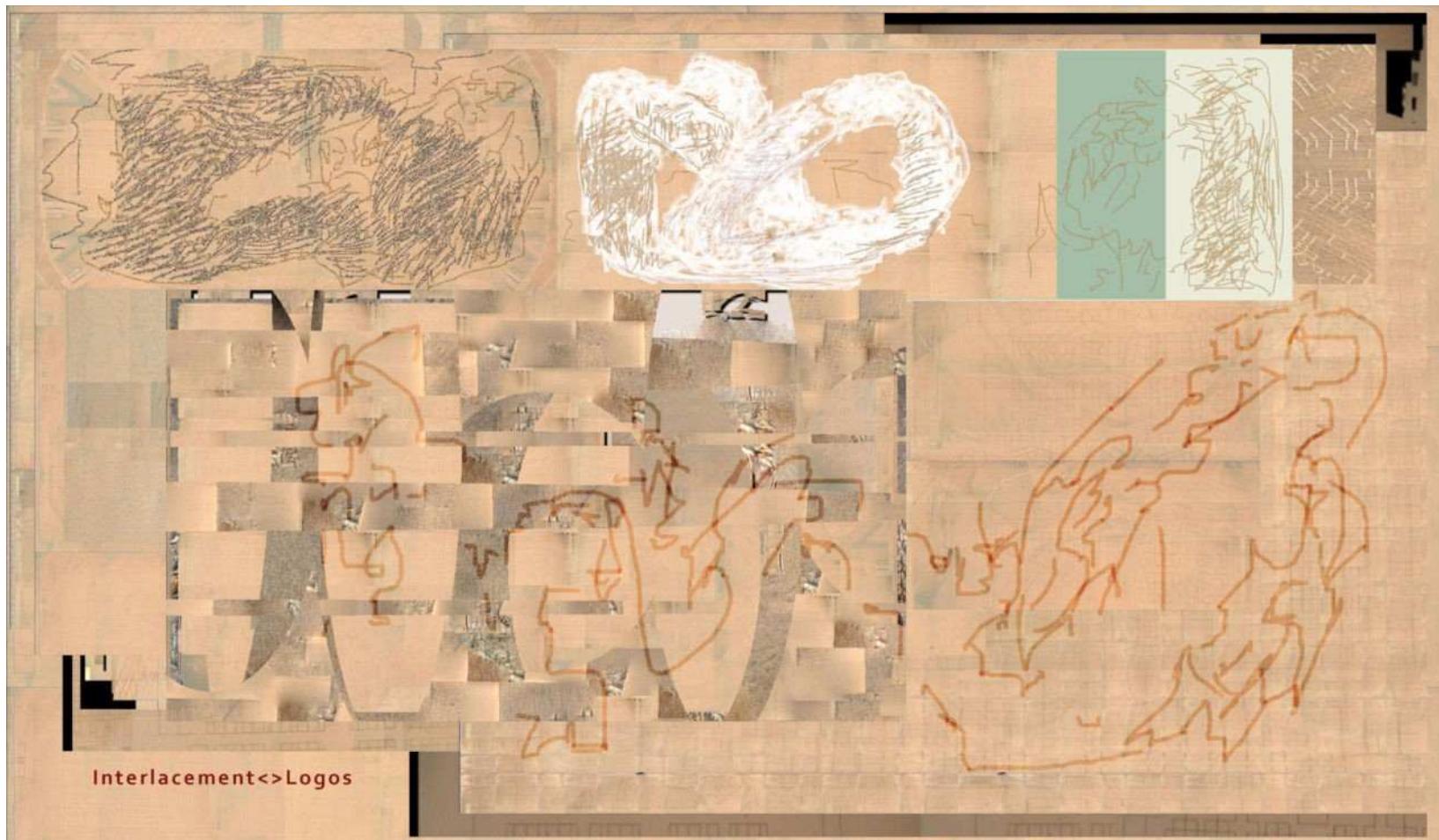
In the first set of drawings I relate the rhetorical lense by which a referent in language directs , or rather allows a metonymy out of which a sense of movement is considered as a condition out of which the referent becomes an interpertent, referent itself being a word relating rhea or flux to feral or nature with a feeling in mood and mode then for afferent and efferent condition. The rhetorical lenses I had paired with its origins in Greek kinds of thinking as parsed in variety or “differentia” which of course as a language construct certainly arrived to “differentiation of species”....

I next begin to review the general sense of “geo Mapping” I personally use as a trope towards indicating global cortical integration in terms of a mind over brain construct, a typical rhetoric in art is to consider a Line as such in relation to a linear element which is the “thing” status... For example Watteau will relate many tilted objects as skewed to a representation of linear force in relation to a strongly drawn edge, whereas in contrast the bracelet shading of Michelangelo is a “goetia” to the Watteau theoría, residing more in the realm of potential forces...

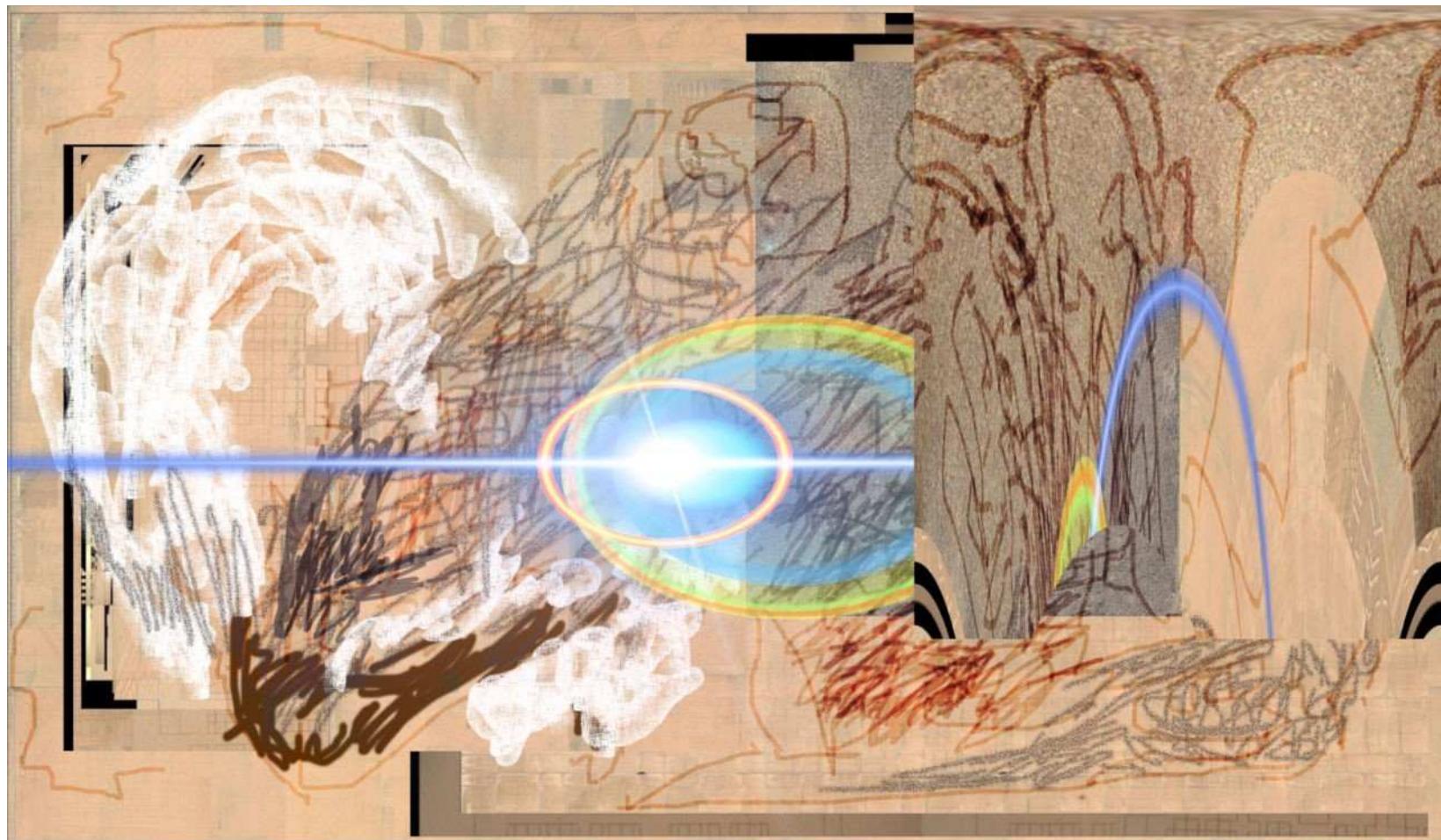
Meta is a word which pertains to the degrees of consideration between interprtants and their conditions of experience through which then conditionality may in one sense of “meta” be “peri” or near, or then again in a reverse- para or perhaps ana, as in no longer discernible to proxemics but rather entirely reverse , if reversible, tonics. Meta physics for Aristotle was the incorporation of poetics in speech as artistic approach by which genus in worlds are highly adaptable and changing, and in admiration of the spirit of Heraclitus this becomes in his view “artistic proof”. I would compare this with the idea of mirroring, in a mirror if you reach out on your left you will meet your left side on the surface interprtant- the mirror, but if you turn to a person and touch their arm across yours it will instead be the opposite, thus, just as it is said in the fourth dimension everything reverses, i.e. a basketball would be inside out, the mirror is a fourth dimensional experience and the phrase “mirror of truth” for example becomes rather amusing..... the term “post” in art also has this quality of to some degree meaning building on a previous example as in Post Impressionism, or then again in the case of the Finnegans Wake Post History an absolute change, the word trope in Greek arranges with Prosody in rhetorical terms an approach to complements and tangents and reverses, while the word the word “sublime” which actually pertains to “hypnos” or high immersive content has been the traditional approach to “emergent” reality, (rhea-flux- dream-reason-realm) I might point out also the difference between luck , chance, and fortune as strains or meta levels built into the poetics and poiesis of a shared topology, while their originary “fate” or Moira” is meta in the different sense of absolute difference.

Virtual art, then takes the idea of meta levels and of course in the software arguments constantly refers to the meta- bridges, while then again the construct in its immersive semiotic builds a new kind of haptic which presents a new kind of somatic endeavor that arrange to our senses while developing sense of meaning.

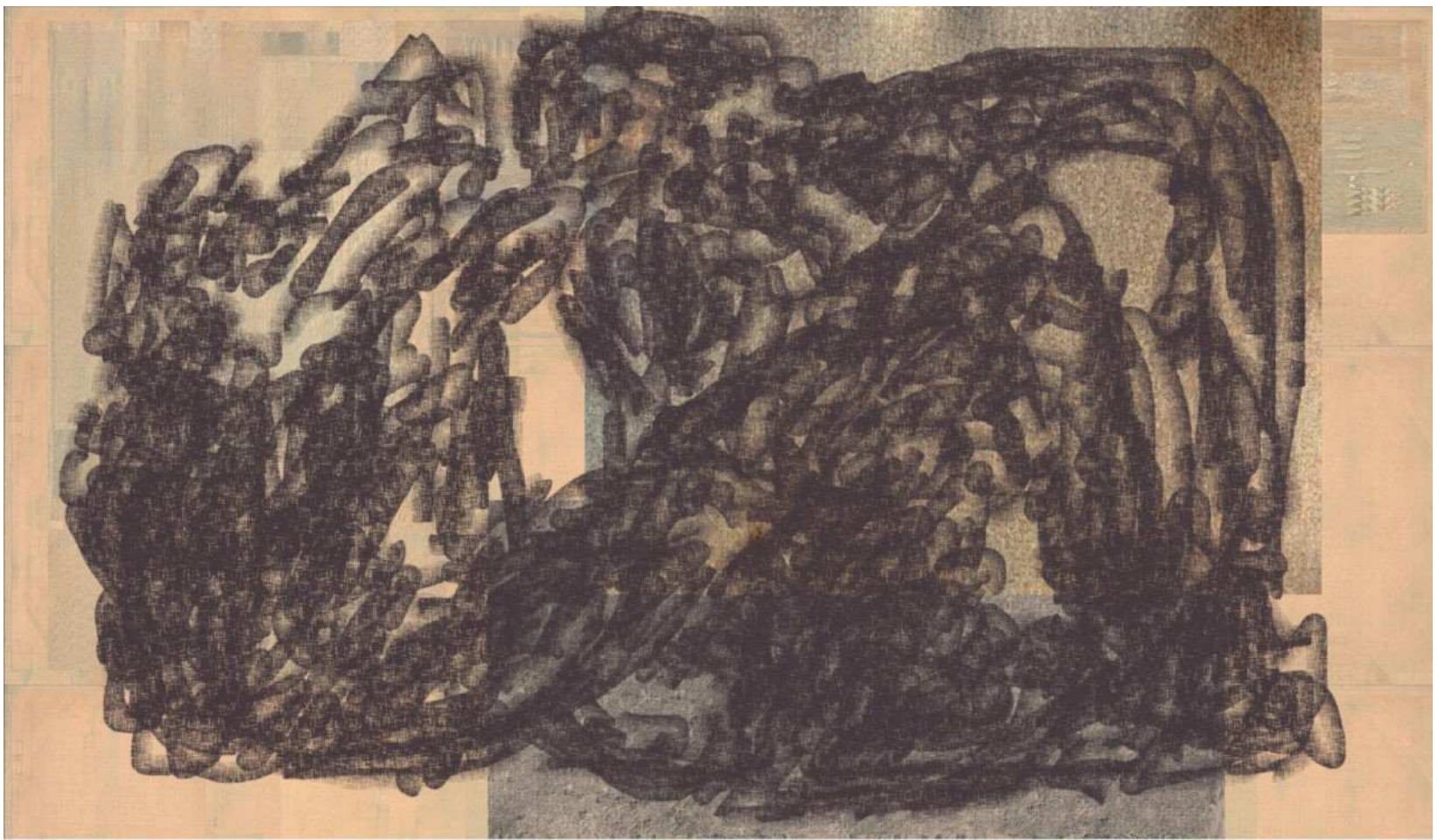




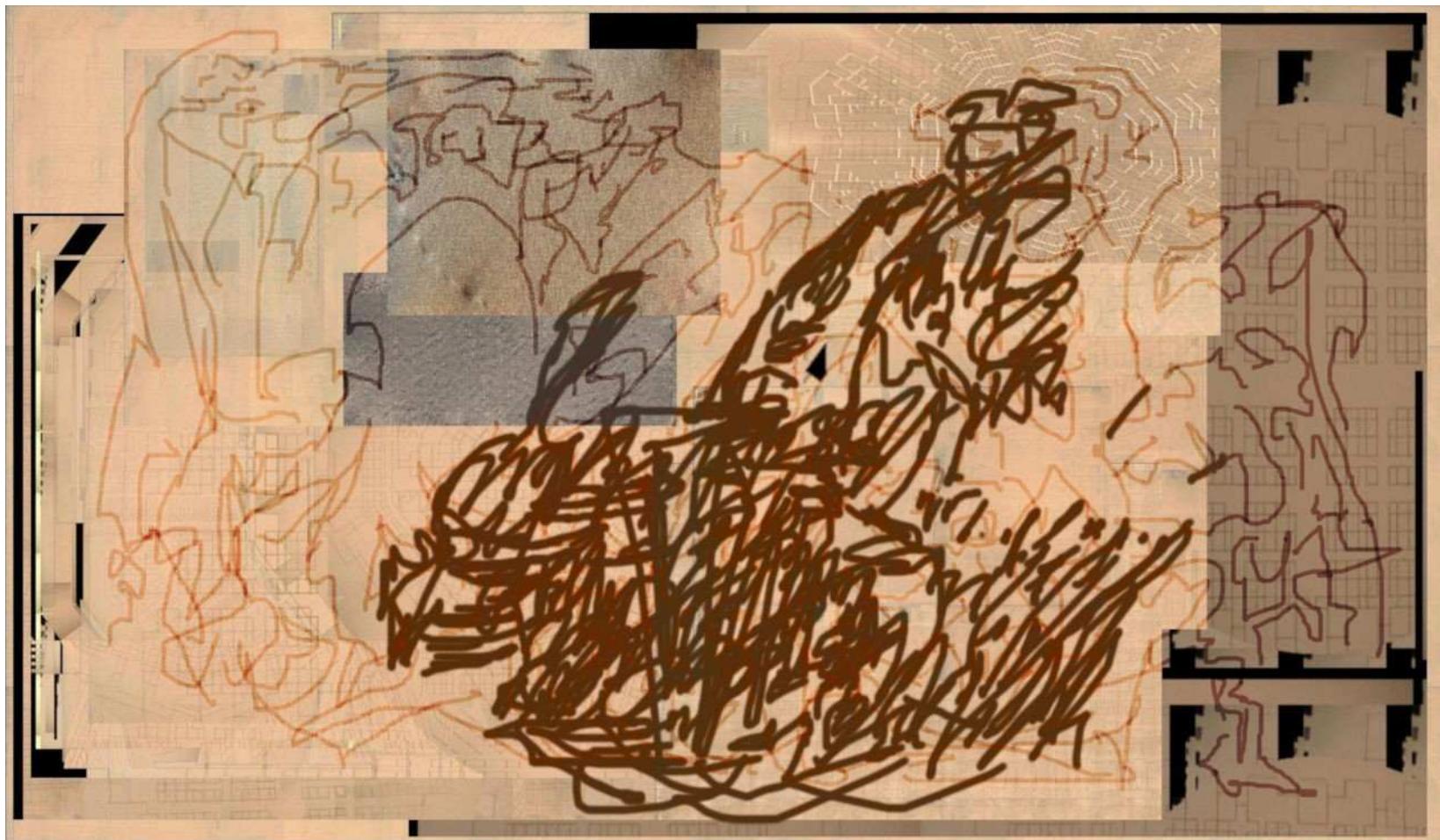
Interlacement<>Logos



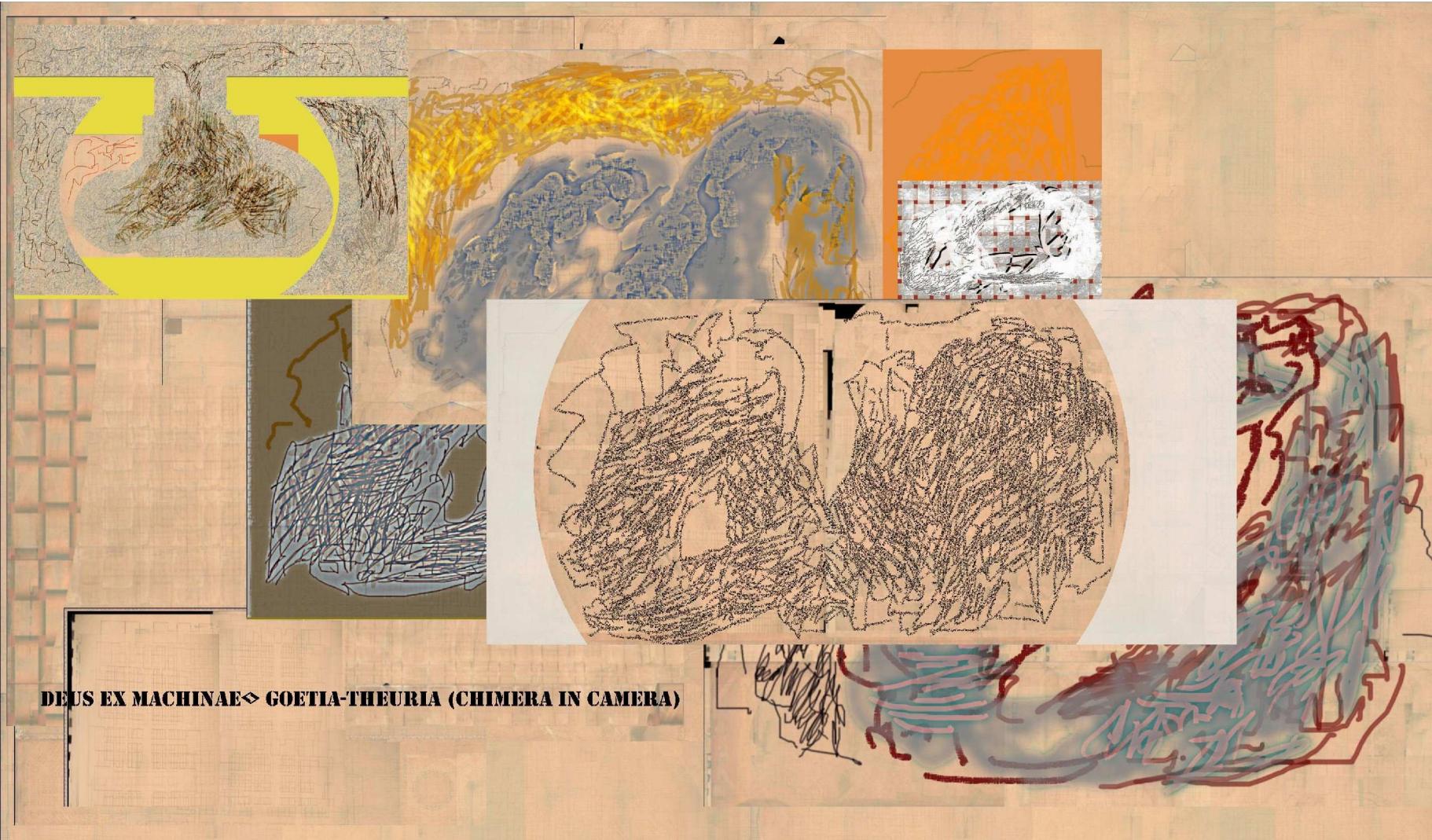
sublime<> Hypsos (alogon/surd)



Alloisis<>Koinos (consult)



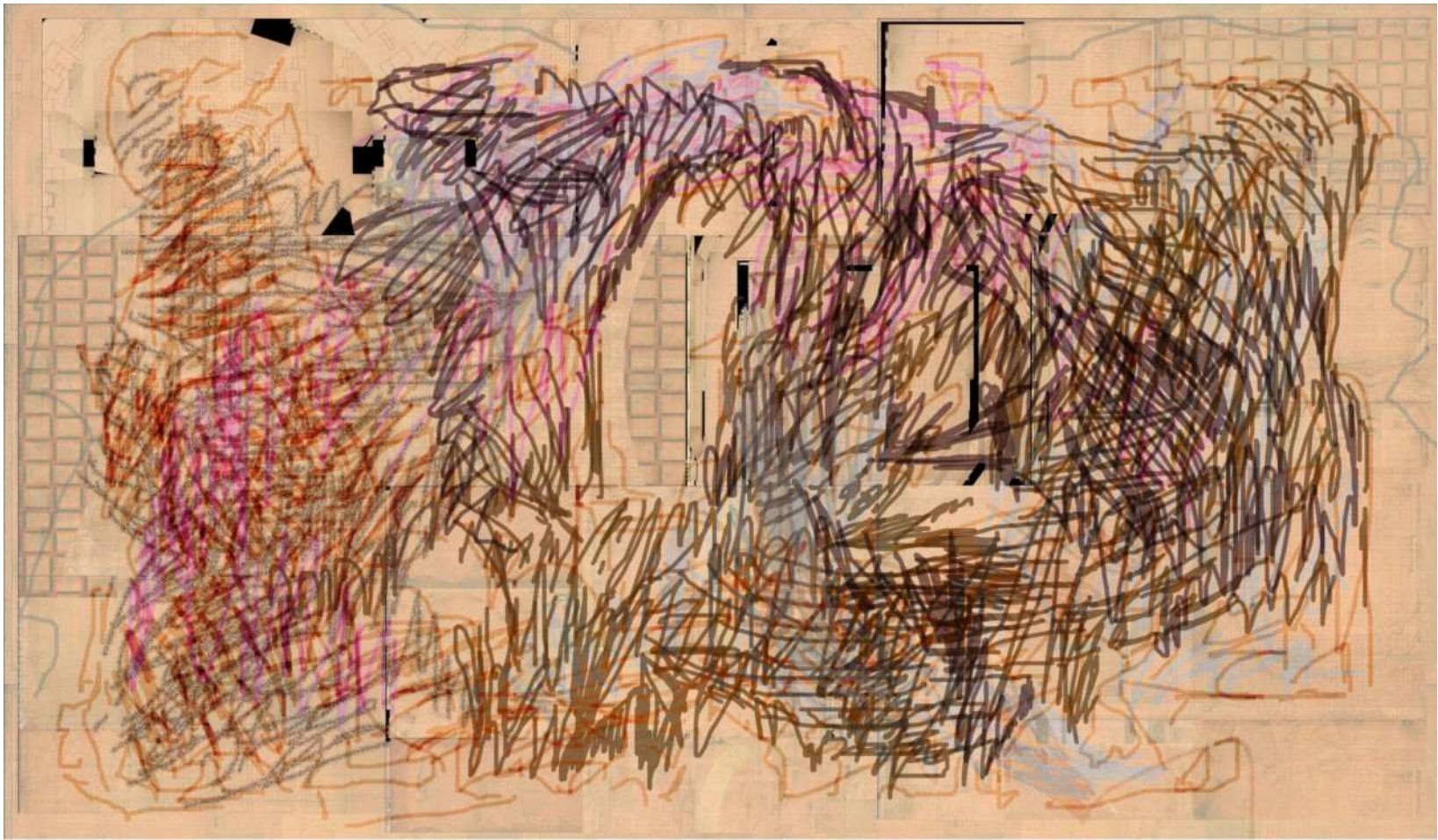
Ambigua<> : sophon (discriminate : skrr- graphos elemental to script/scriptase-Assyrian..)



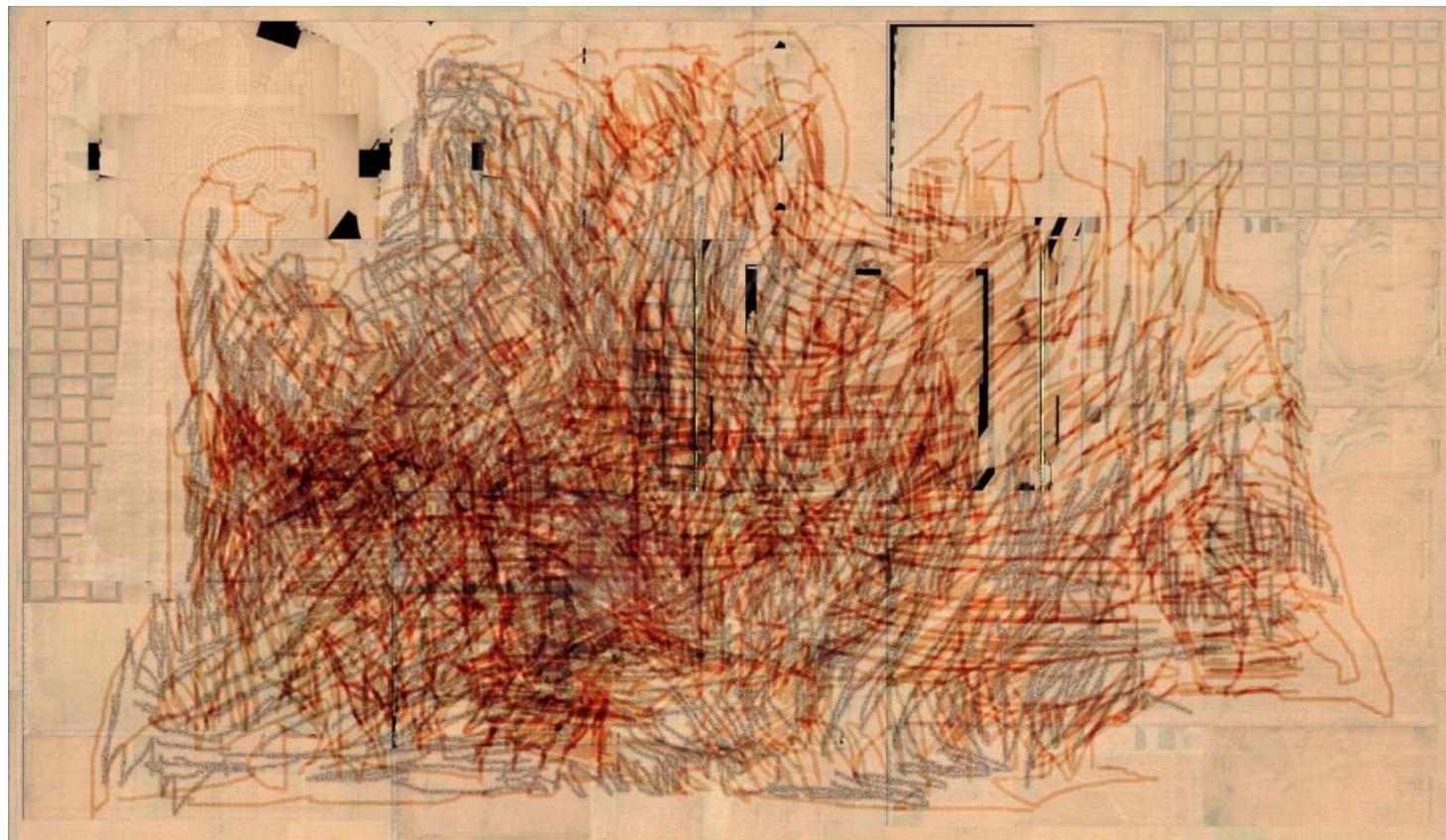
DEUS EX MACHINA> GOETIA-THEURIA (CHIMERA IN CAMERA)



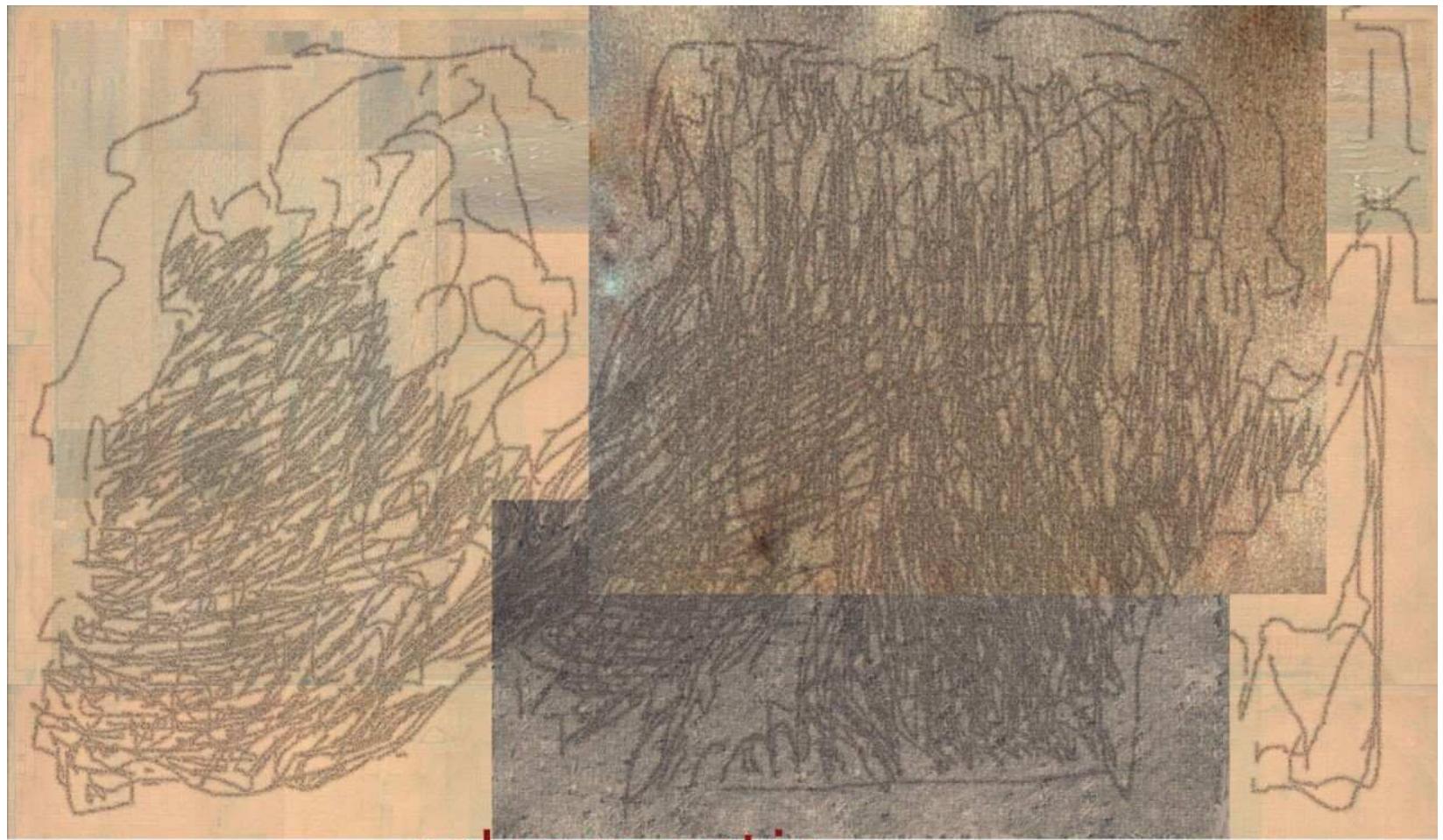
sylllogism<>Xynon (shared)



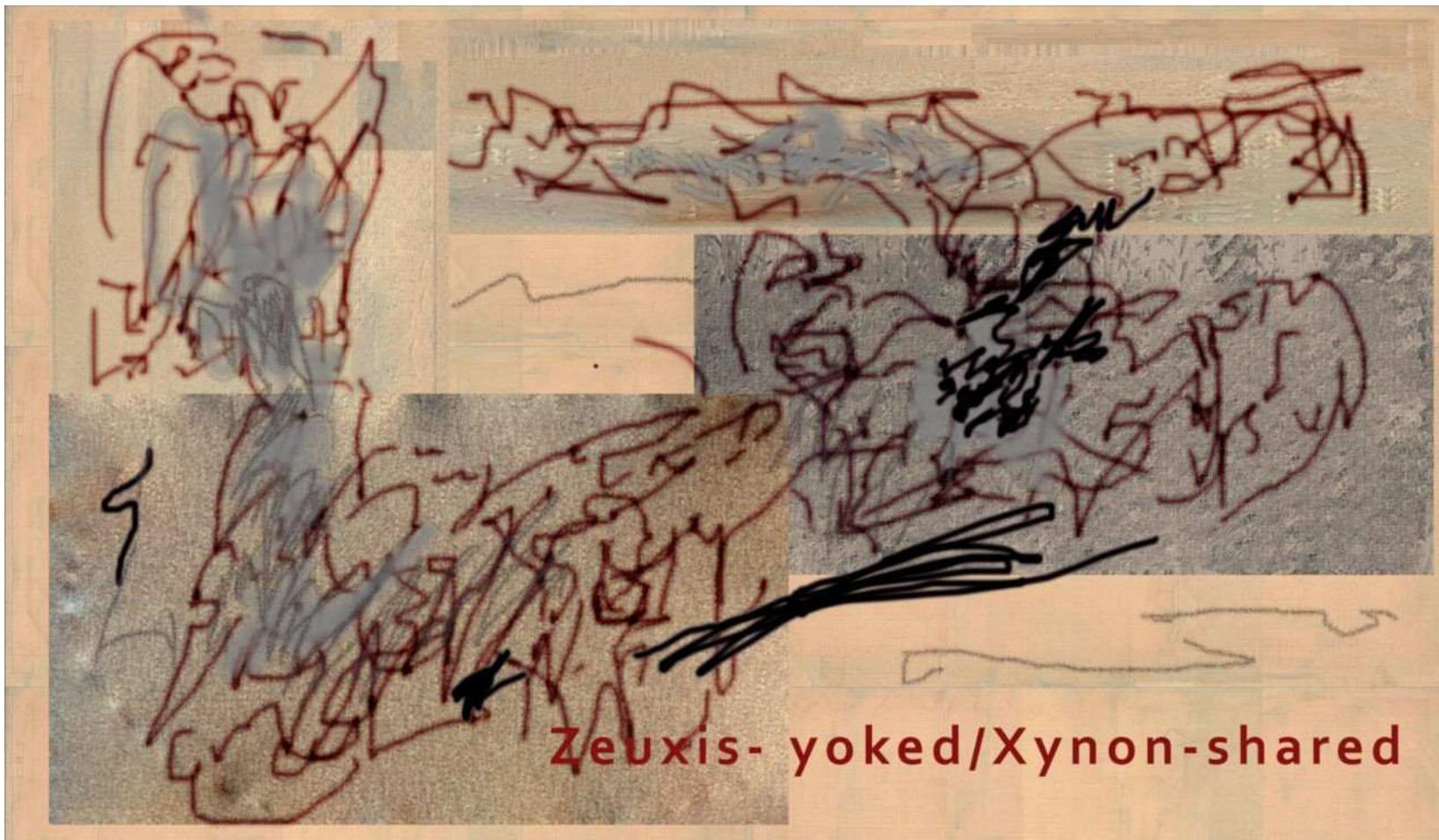
Diallage(multiple arguments)<> Hypokomeinon(layering vs. alloy)



energia<> einei



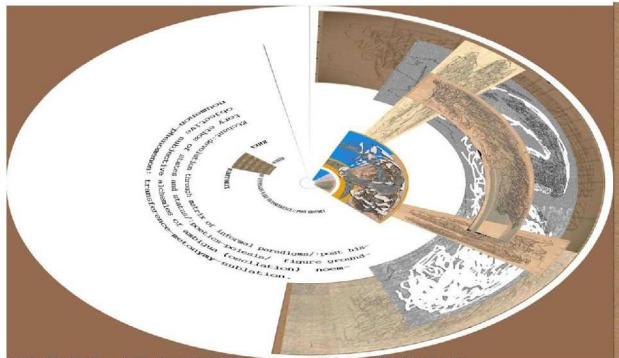
colon<> ontic



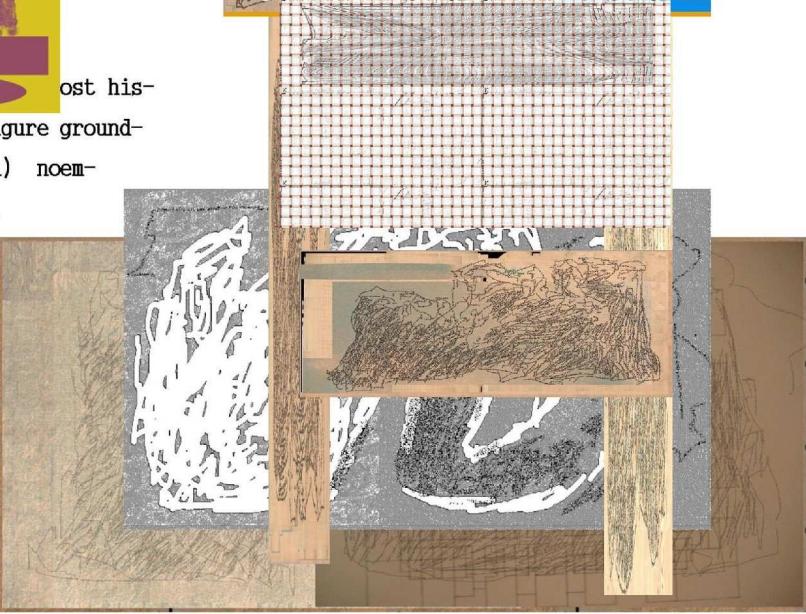
SPREZURA & ARETE

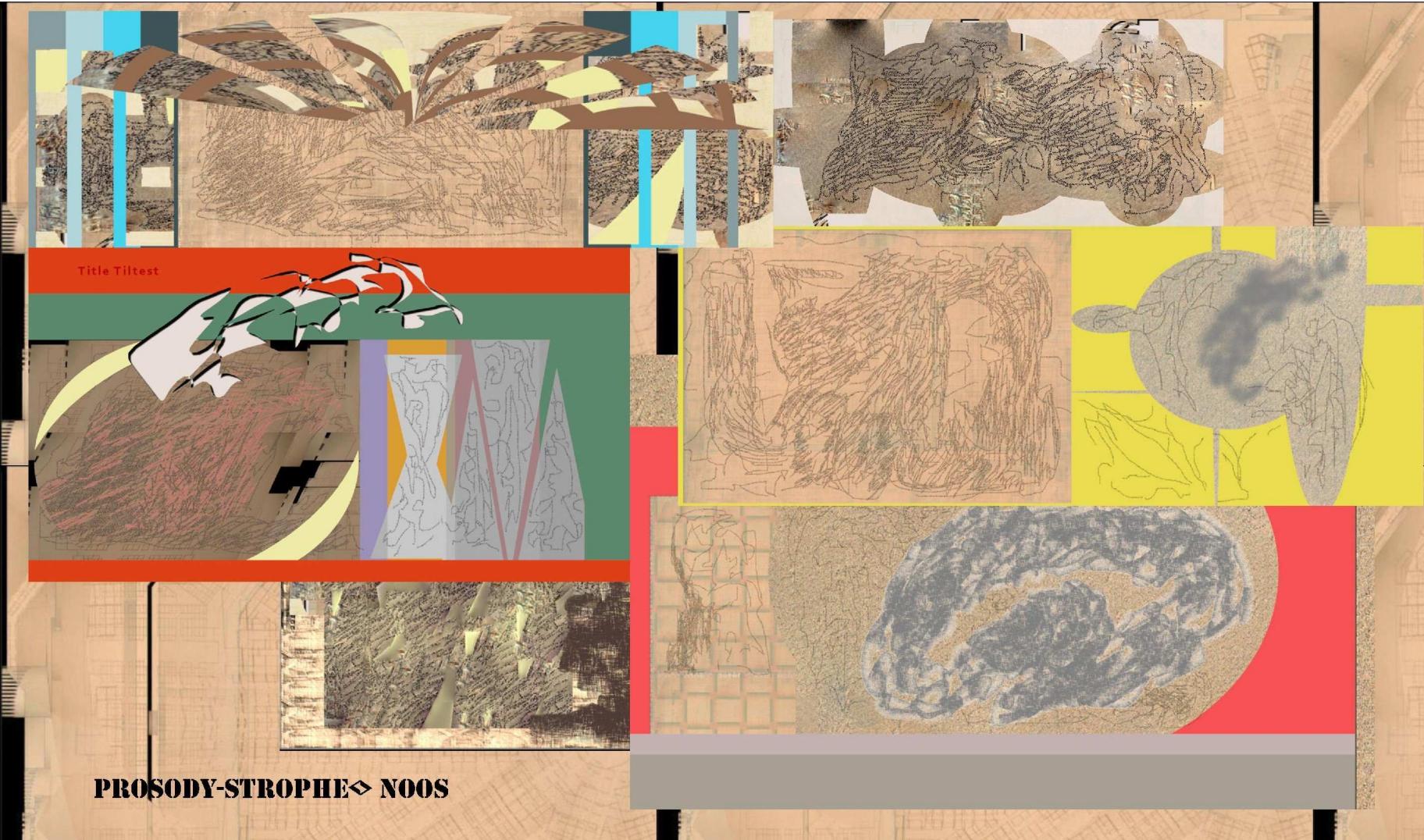


tory ethos of states and status/:poetics-poiesis/ figure ground-objective subjective alchemies of ambigua (oscillation) noem-noumenon-phenomenon: transference-metonymy-sublation.



SCESIS ONOMATON (LIST) ◇ GNOSIS

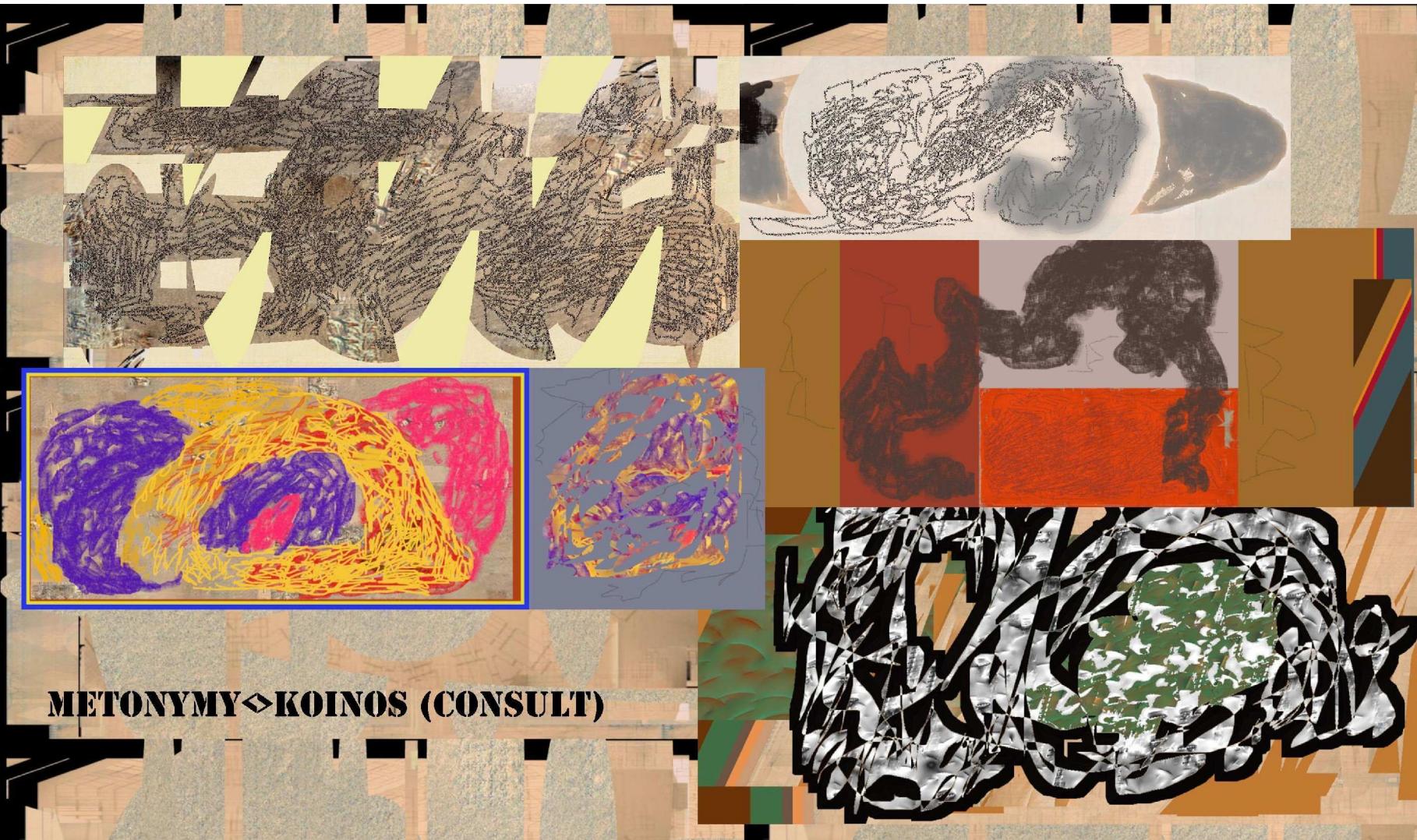




PROSODY-STROPHE◦ NOOS



HERMENEUTICS↔ MATHESIS (SCOPE)

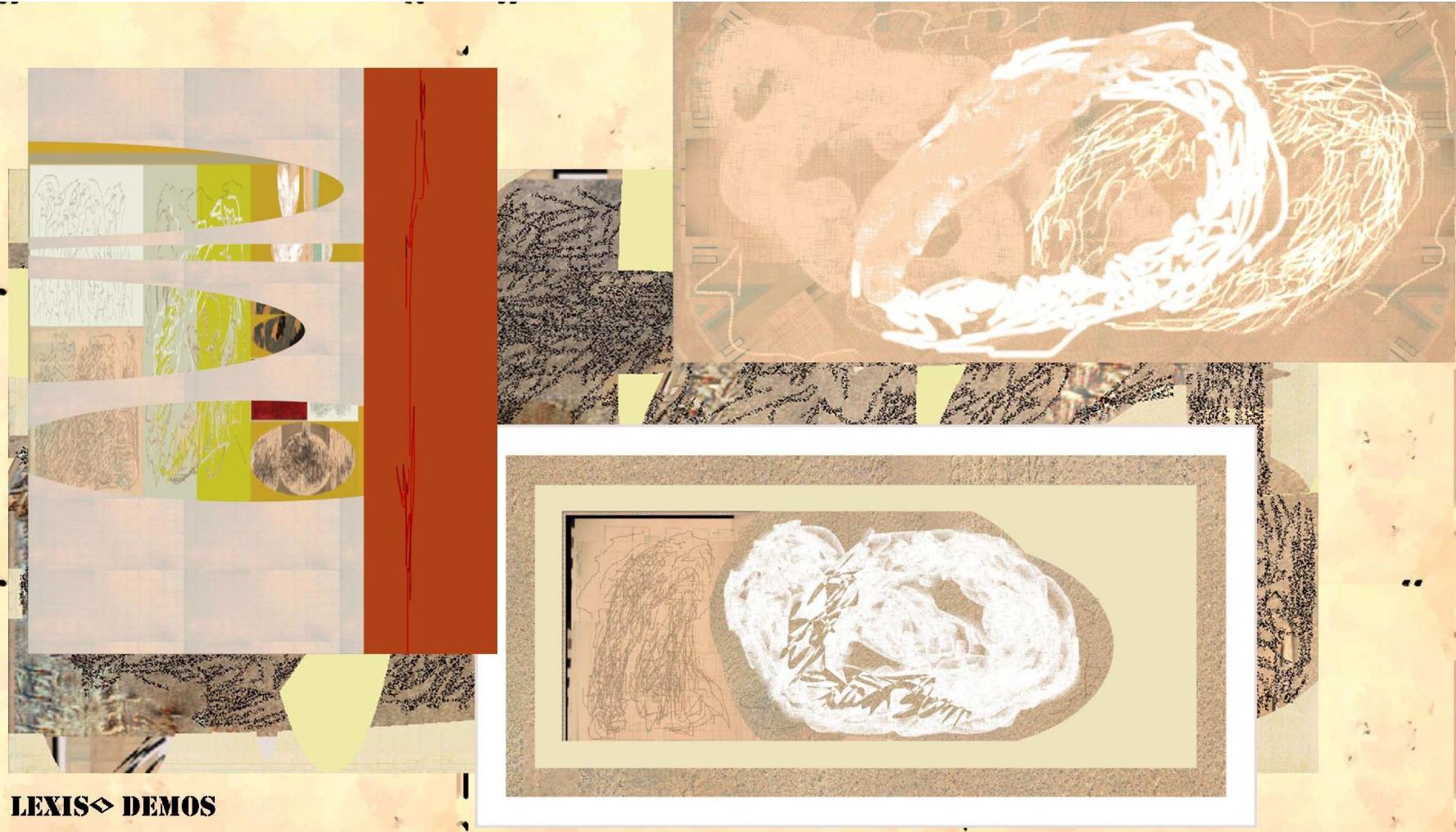


METONYMY<KOINOS (CONSULT)

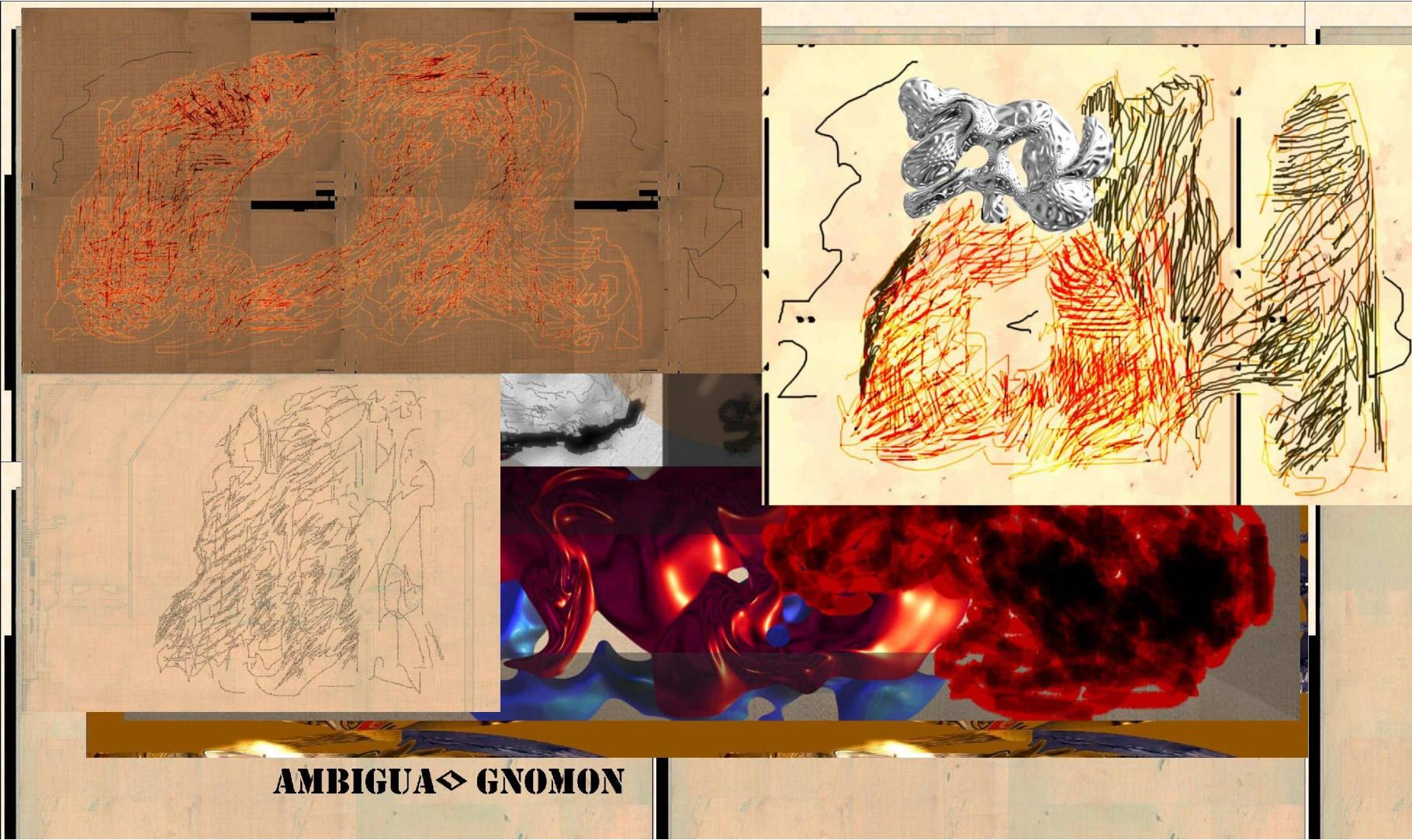
CHIASMUS ◊ SOPHON



MONAD \diamond PSYCHE-LOGOS



LEXIS ◇ DEMOS



AMBIGUA ◊ GNOMON



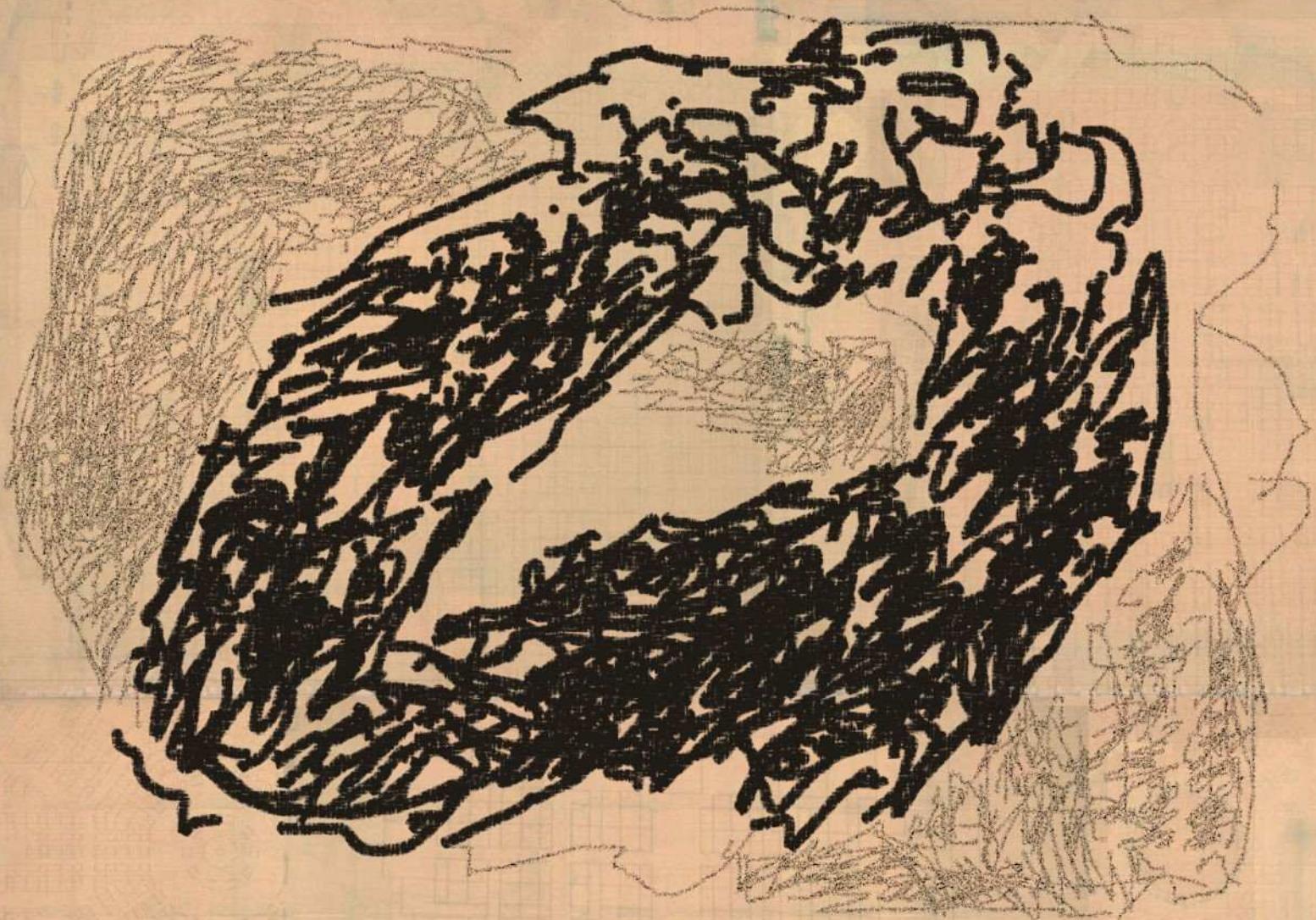
Trope<>Appeiron (immersive whole)



spin-salient-agenda <> Genoskein: steering

Allegory <> Differentia





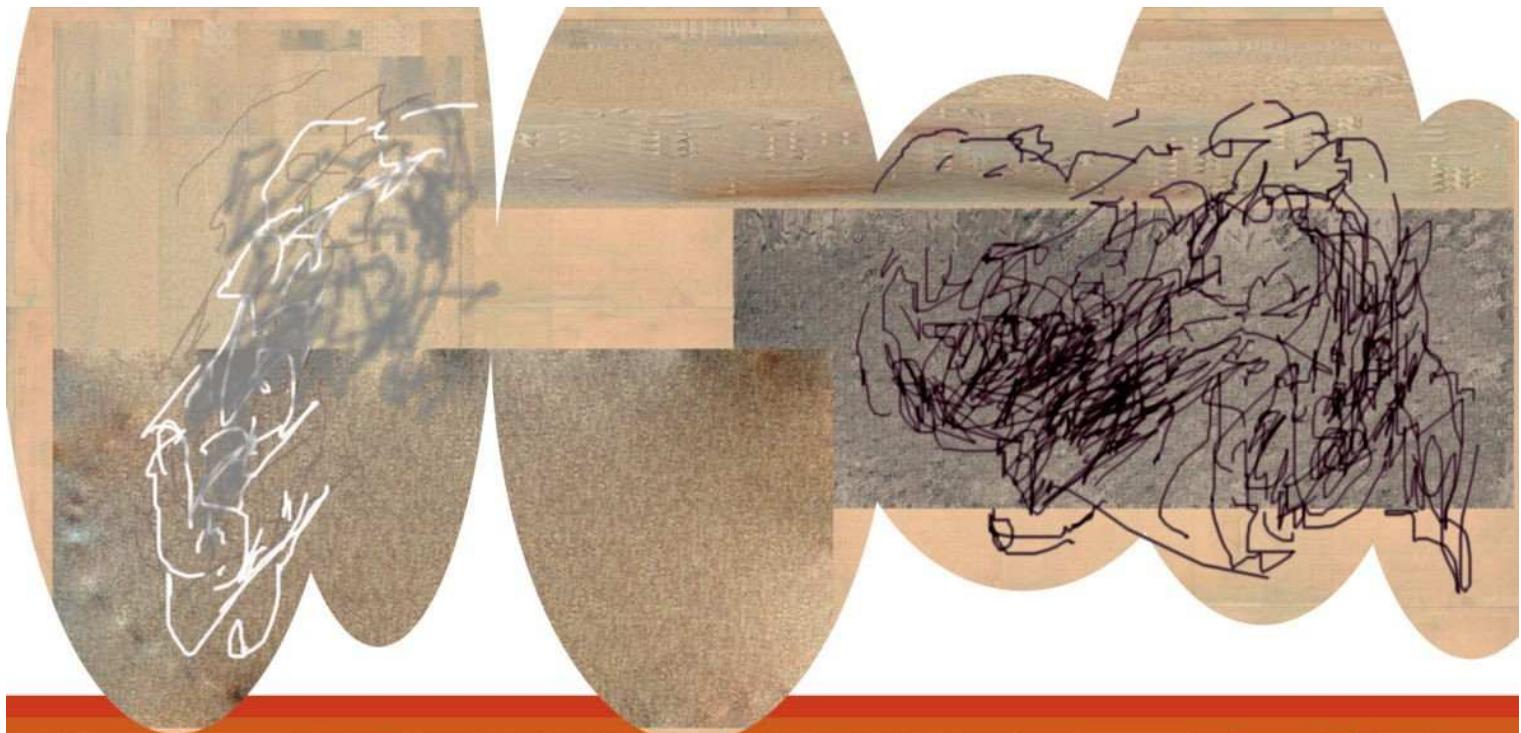


Transference From the End and Ends of History Part 2

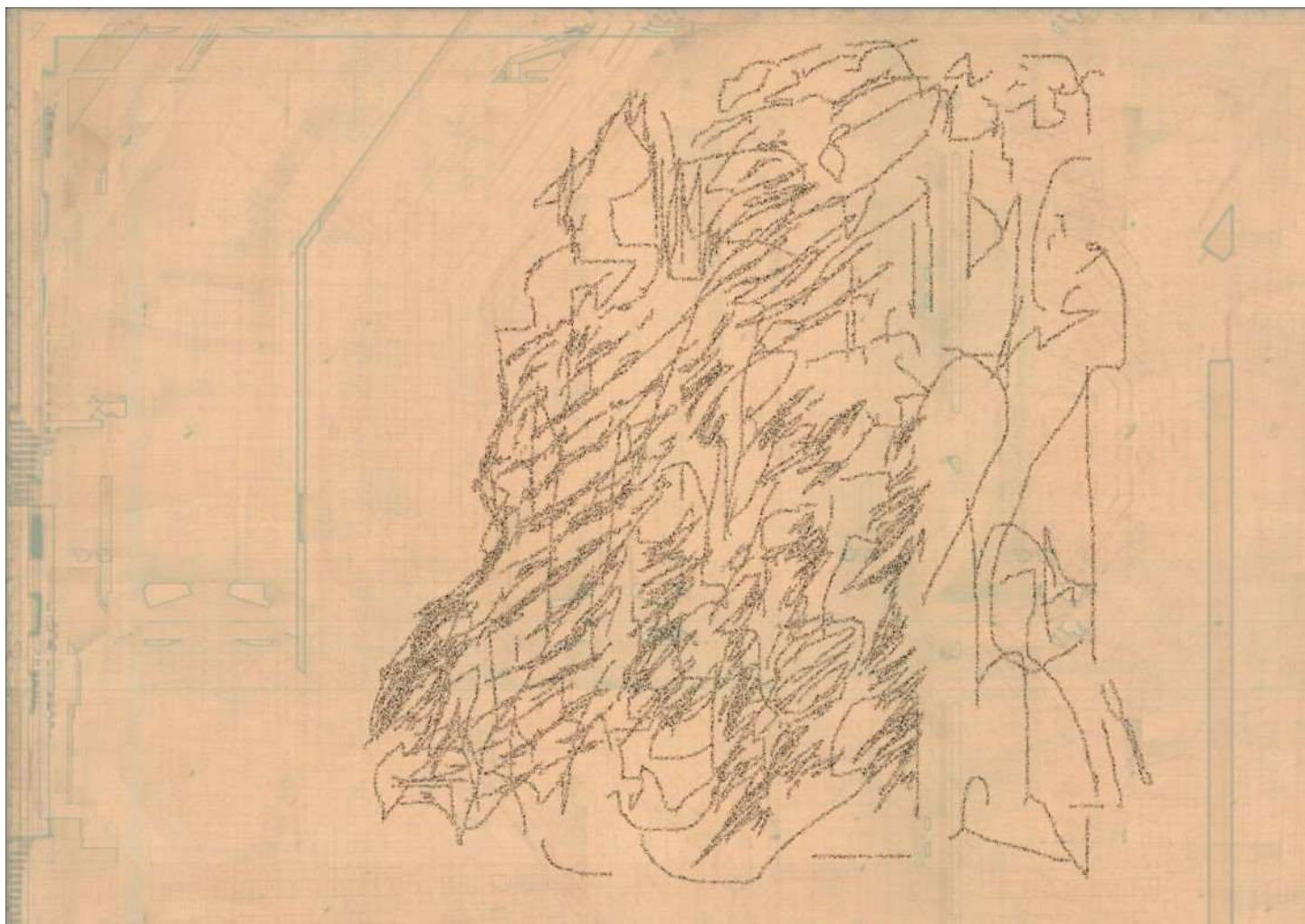
Apo-Strophe Art Allegory : Ode to the Code of a Suspension Bridge

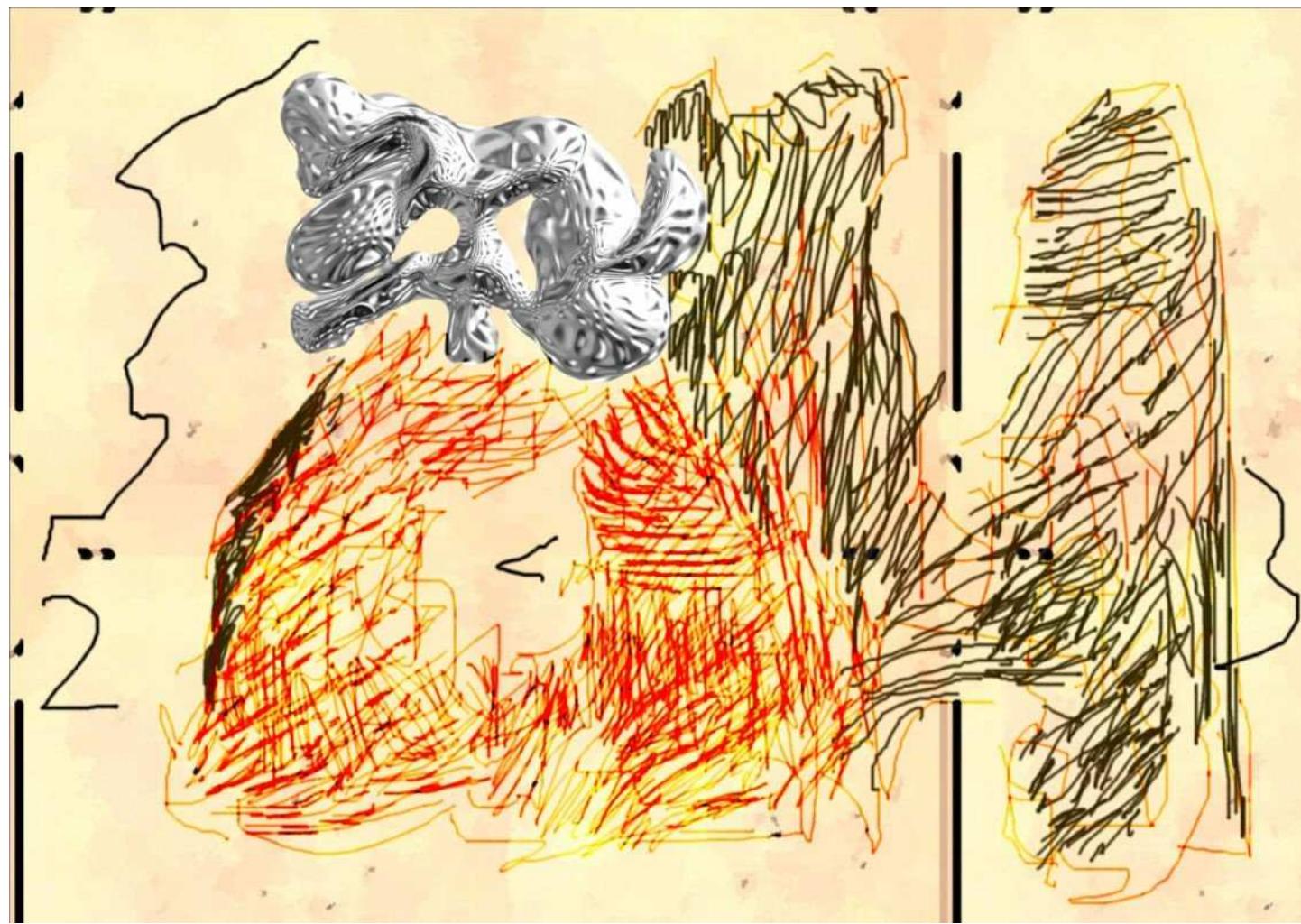
The Suspension bridge asked the aether where is the air –which replied “either am dry enough to see or wet enough to feel”.
The Humors asked the night cloud “where is the day”? and the night exploded eclipse –a prism of light gathering aurora...
Aurora asked where is the tonic and Blue Mantle of Heaven arched an arrow trained to whistle grip and squint its target site...
The sighted scanned the daylight and asked” where is the hidden”?
The Hidden rocked back and forth scurrying through nature’s concealed stillness
Nature asked “why am I on fire again”?
Fire again kindled touch which asked in mystic confusion “why am I technical”?
The techniques sat aside and had no answer as the fates surveyed their premises
The premises asked” why has fate abandoned me to mere fortune”?
The Book of Fortune wrote itself an architect who measured to the left and measured to the right and pacing walked all around.
The All Around asked where is my beginning, where is my “arche”
The Archer and the Arche threw the target at the arrow and the bulls eye asked “why am I so monochrome surrounded by the rings of venus”?
Venus was ablaze with light light in her eye and asked” these beams how far do they carry their measure”?
The Beams were not but now a wheel and whimsically invented a topography of color as trace and tract to print and follow...
The Tract was wide and the fosse was deep – the archers arête was only art served to the space
The concert thus was disconcerted to an alloyis of suspension and so it is to this day...





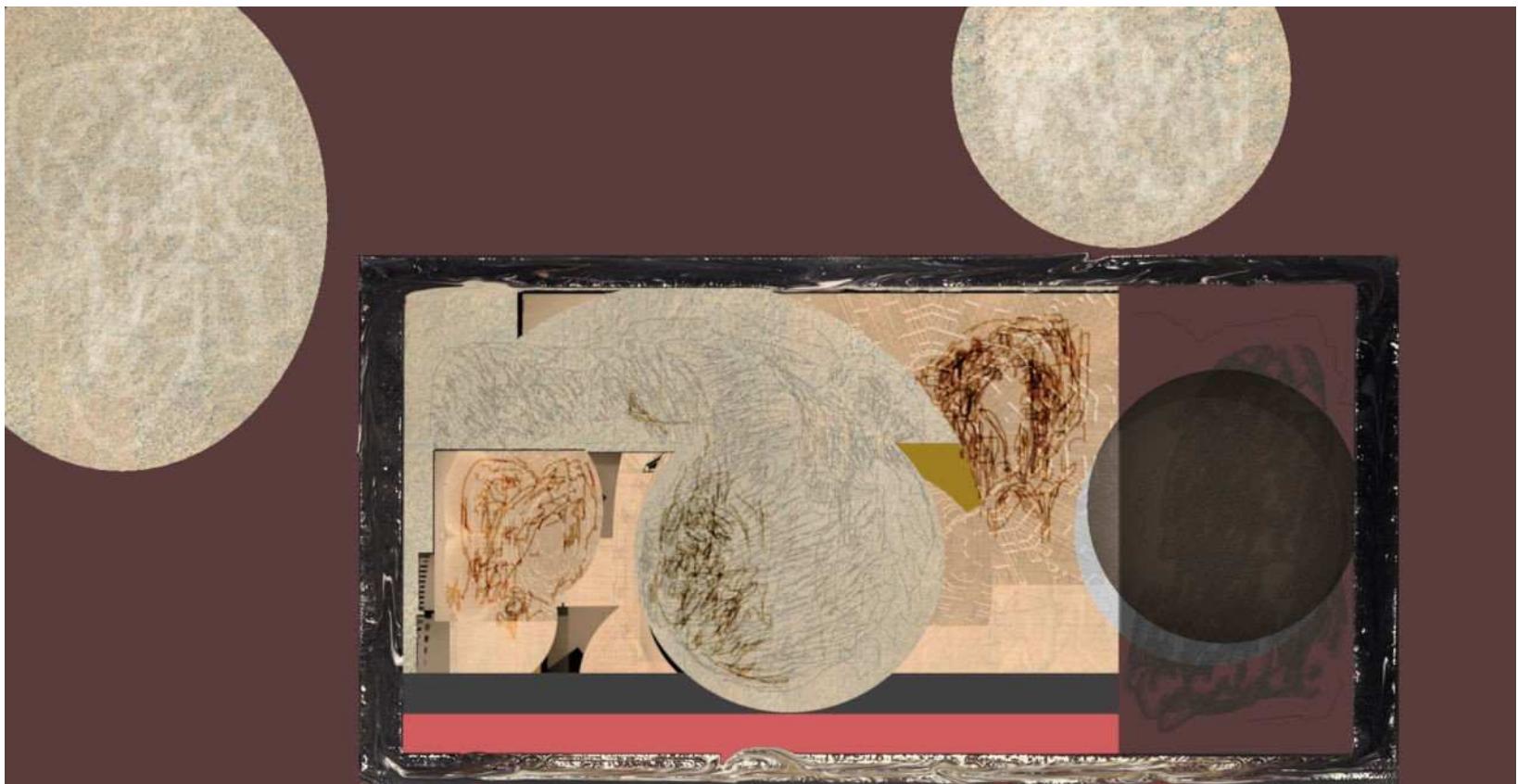


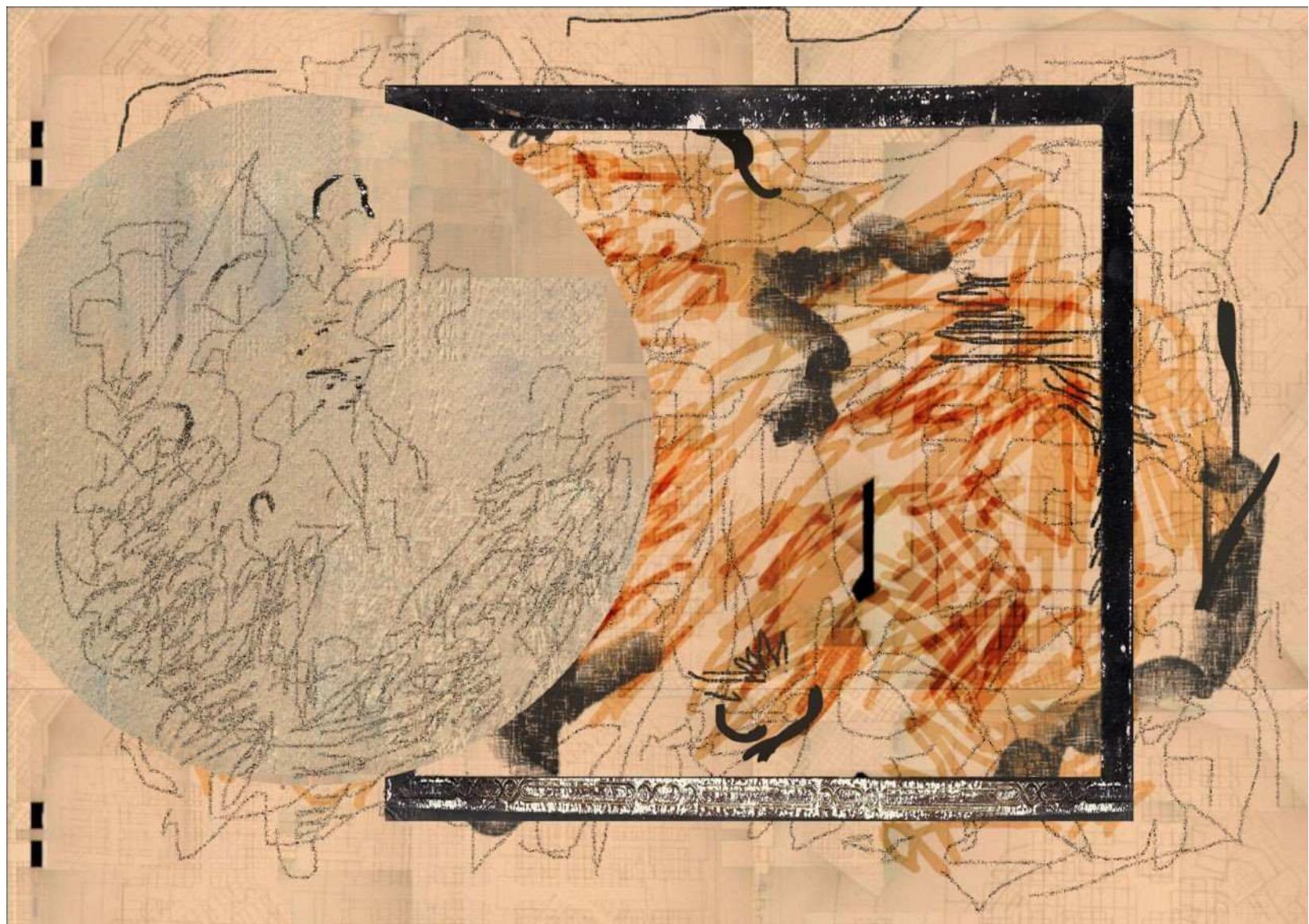


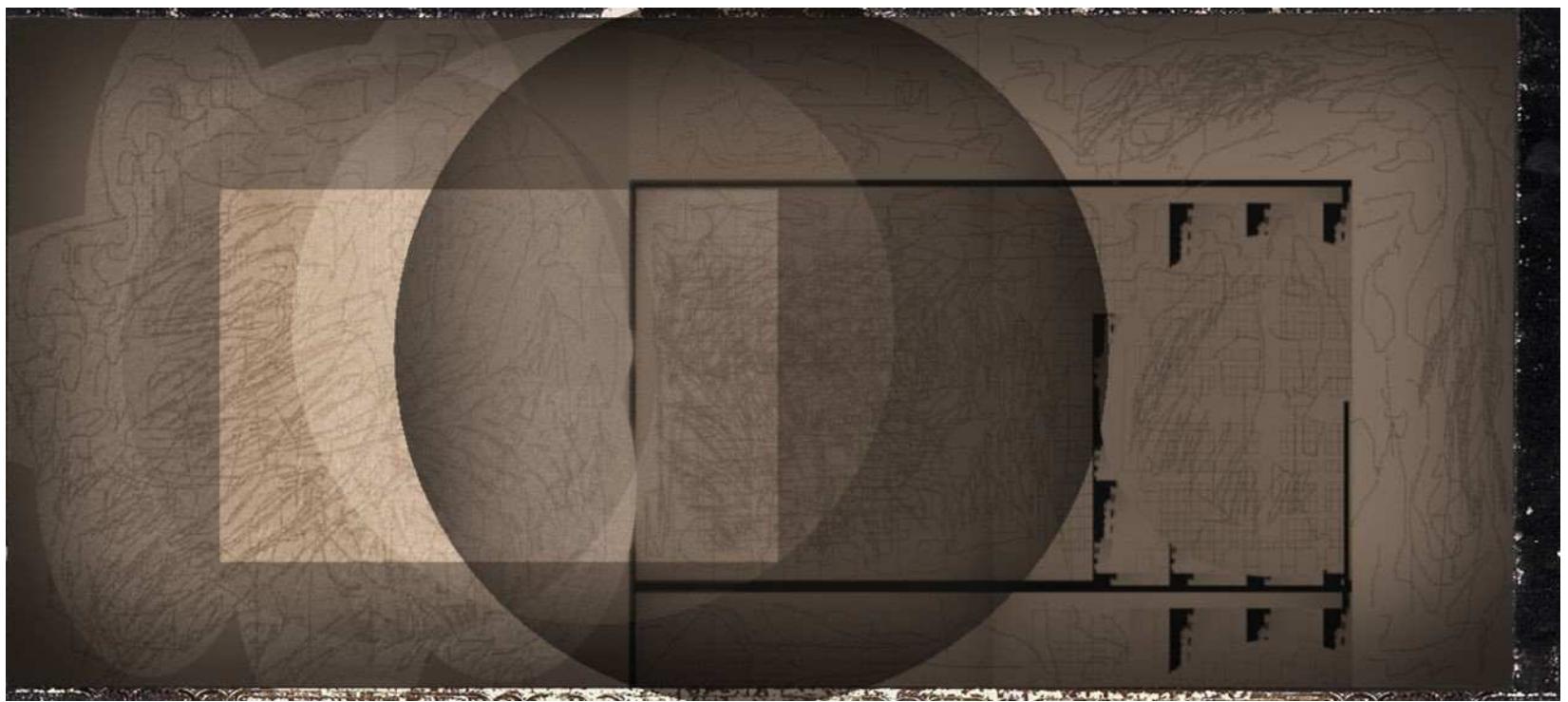


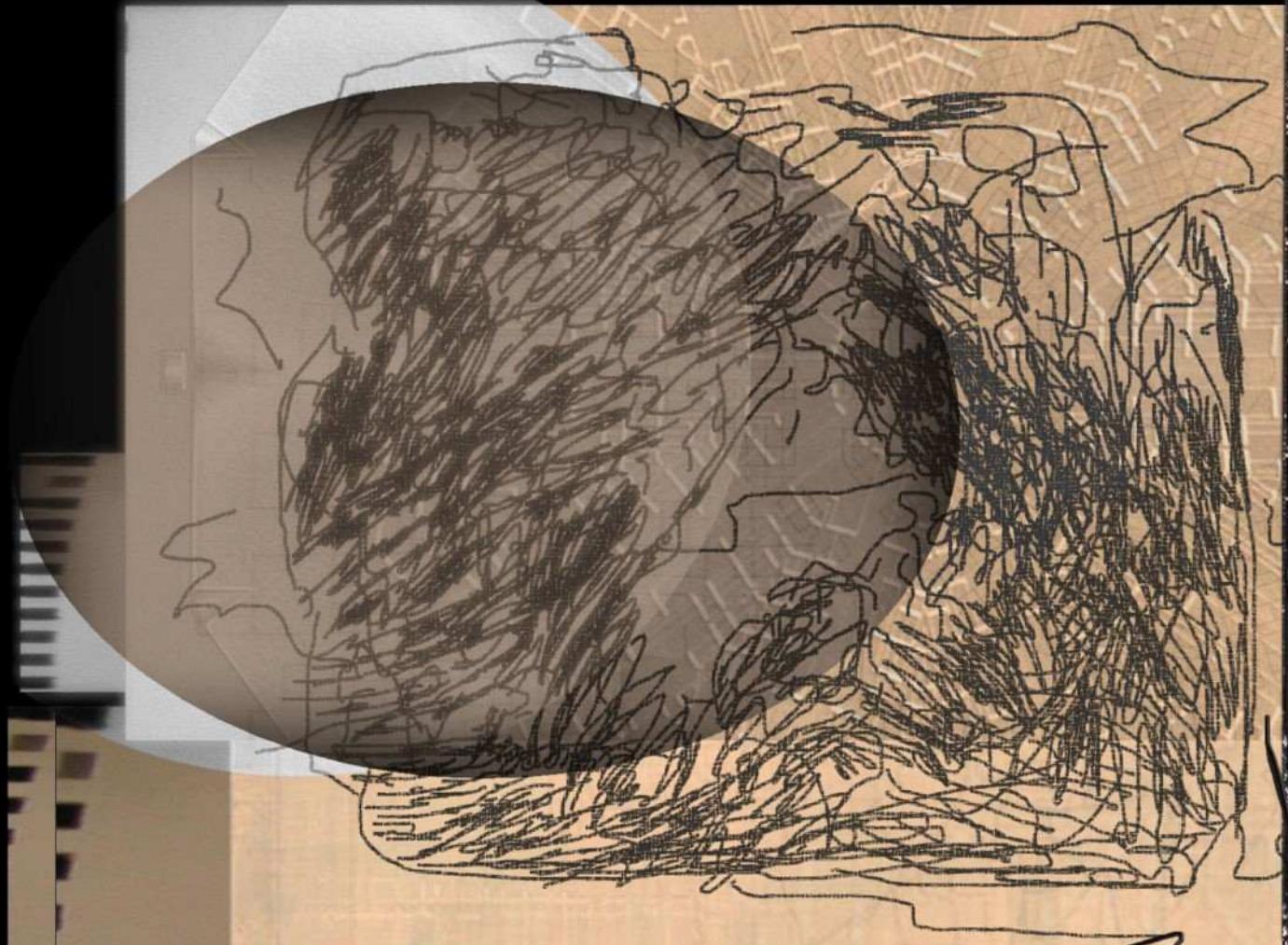




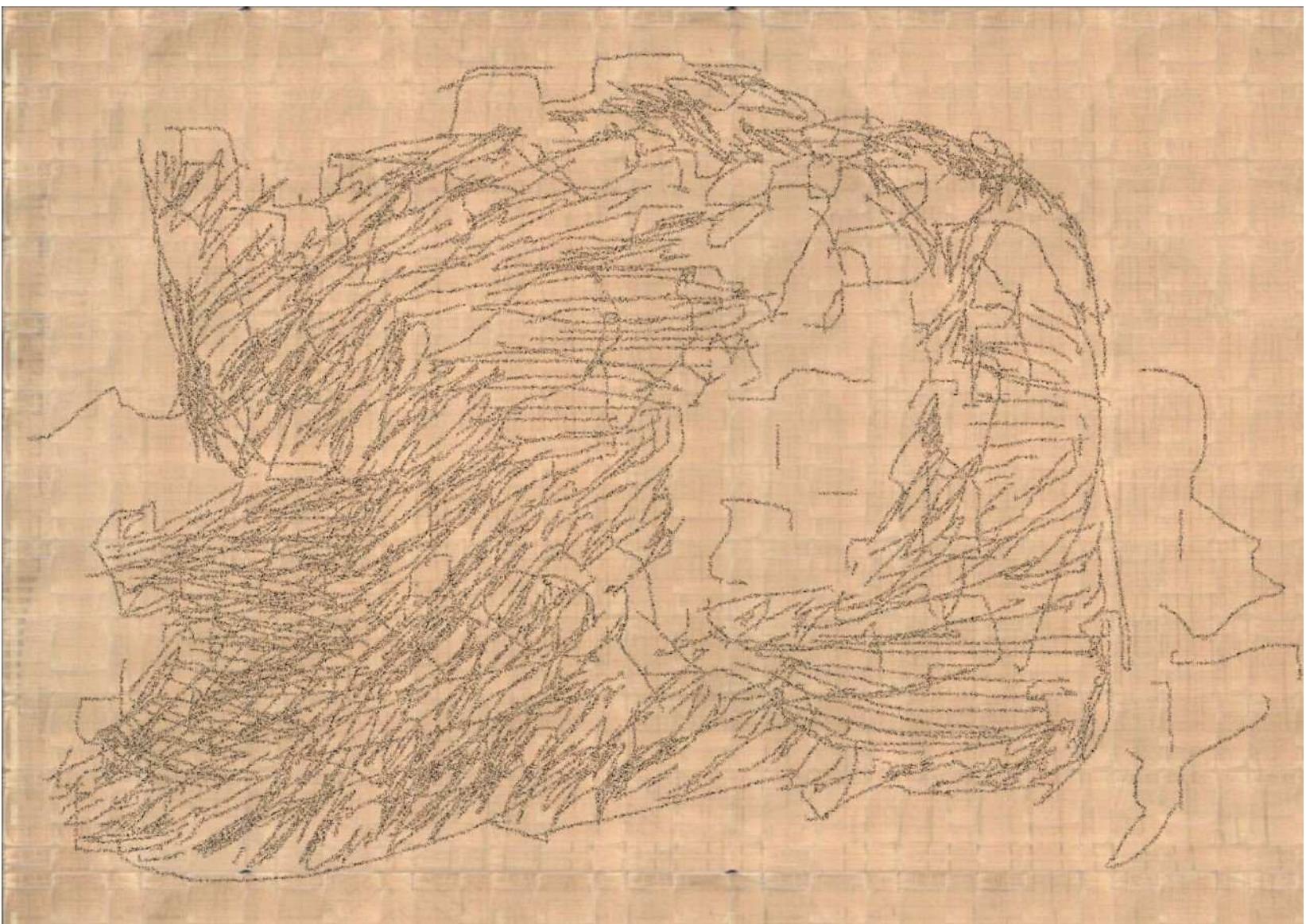


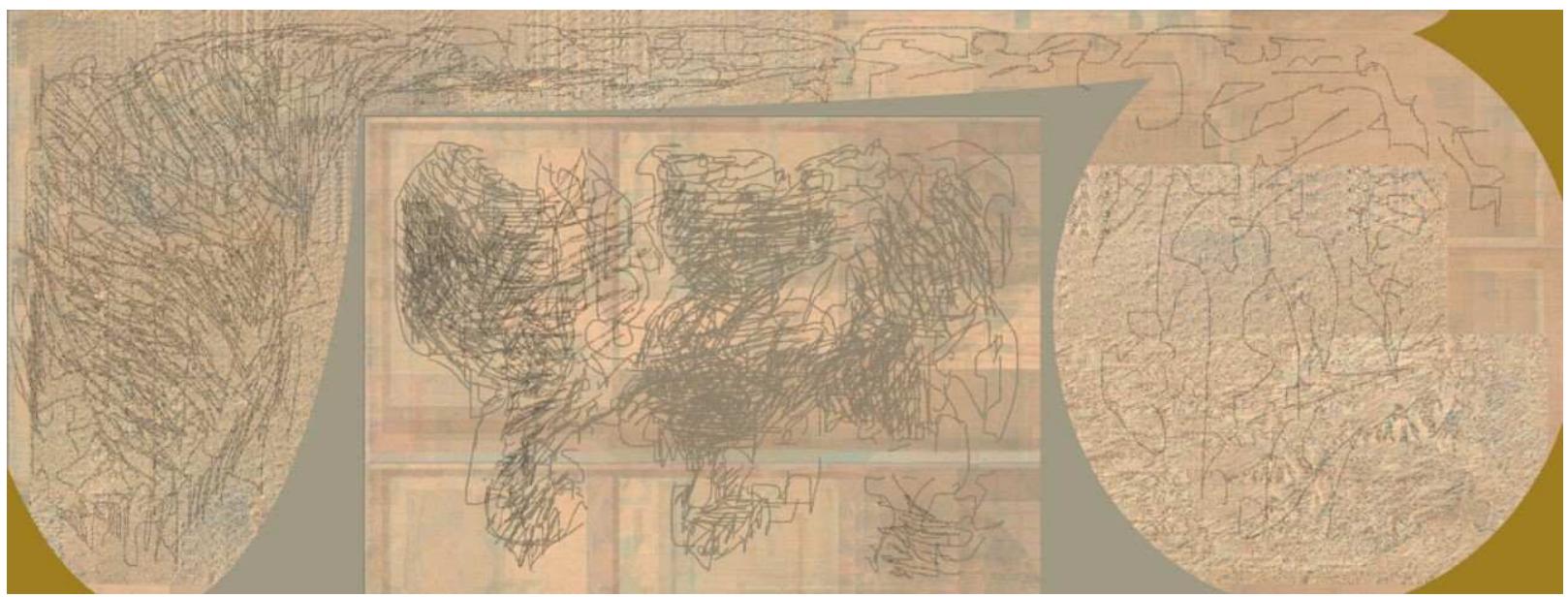






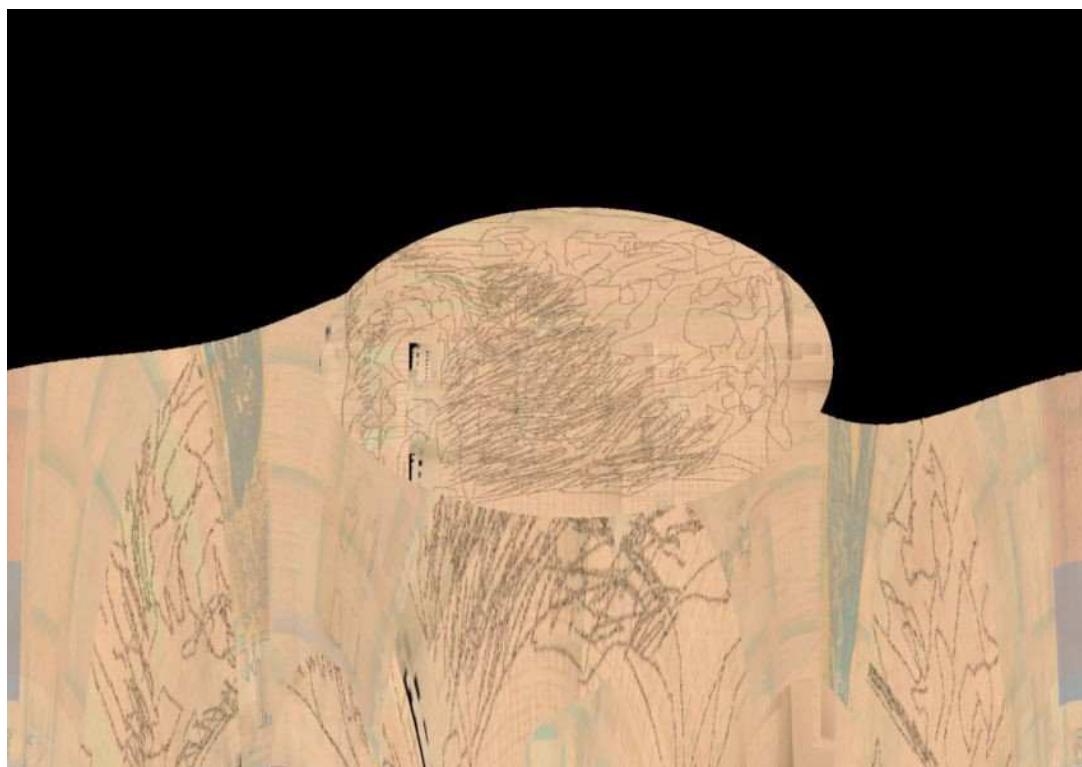






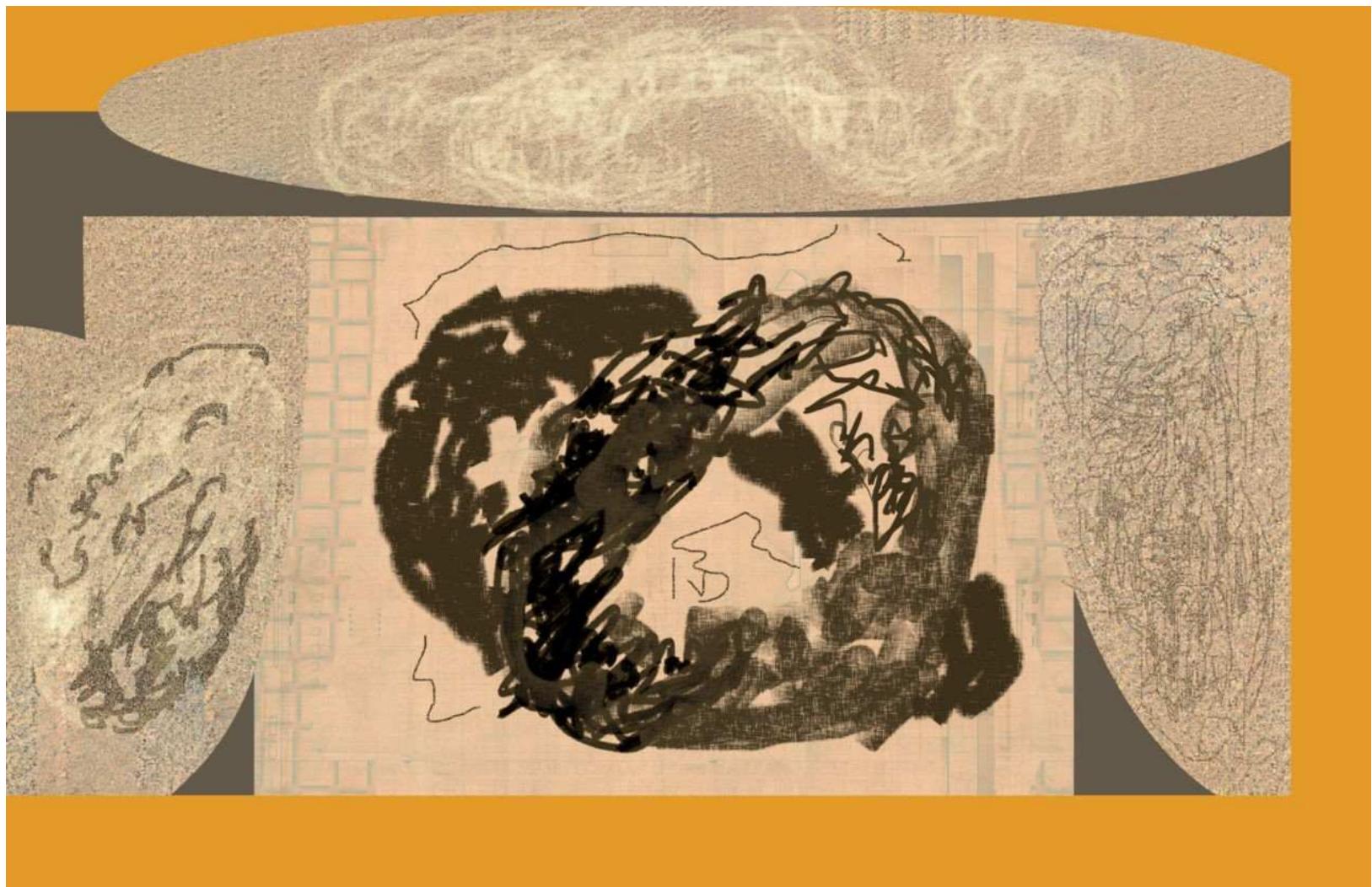




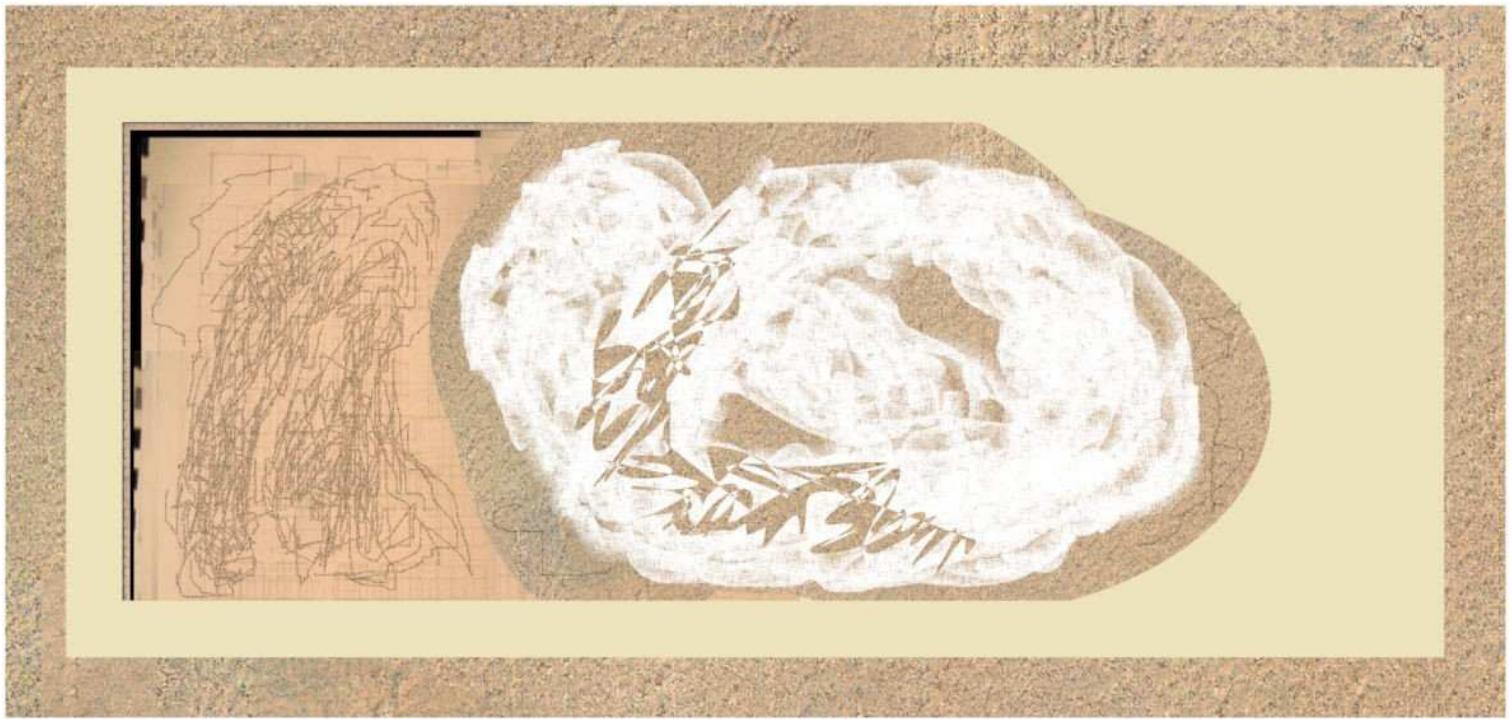




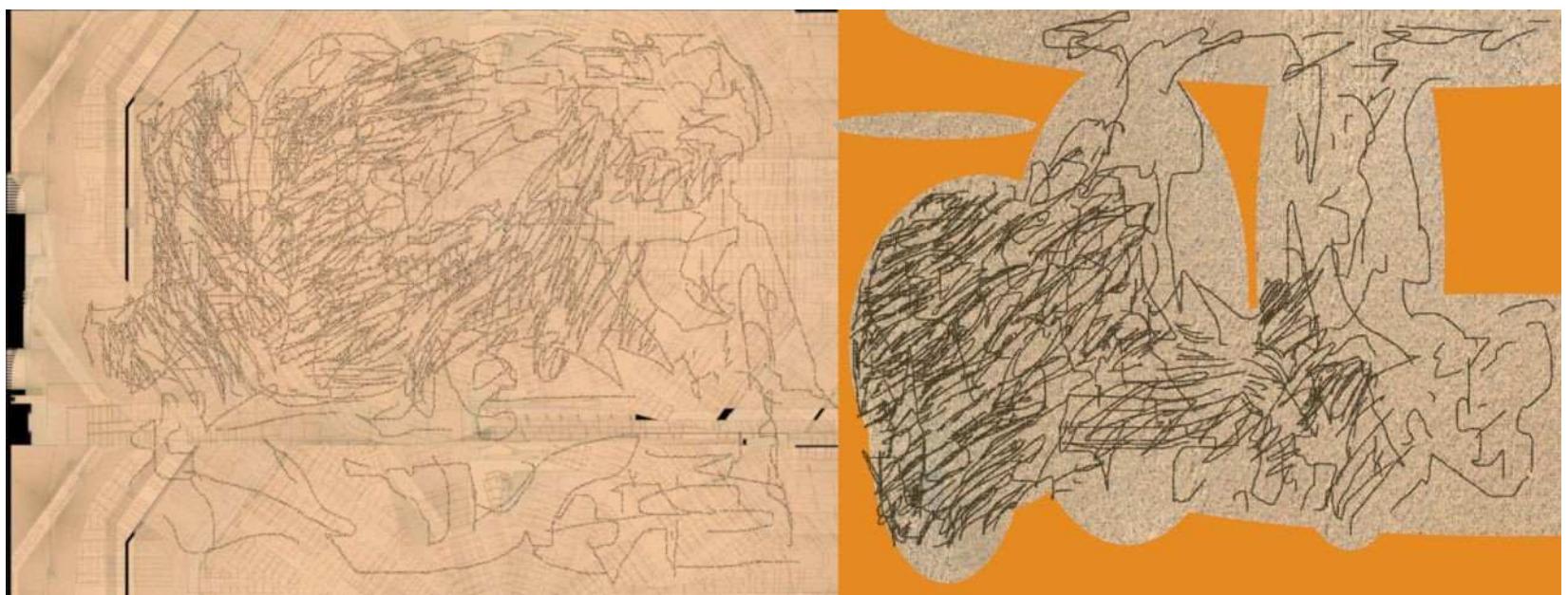


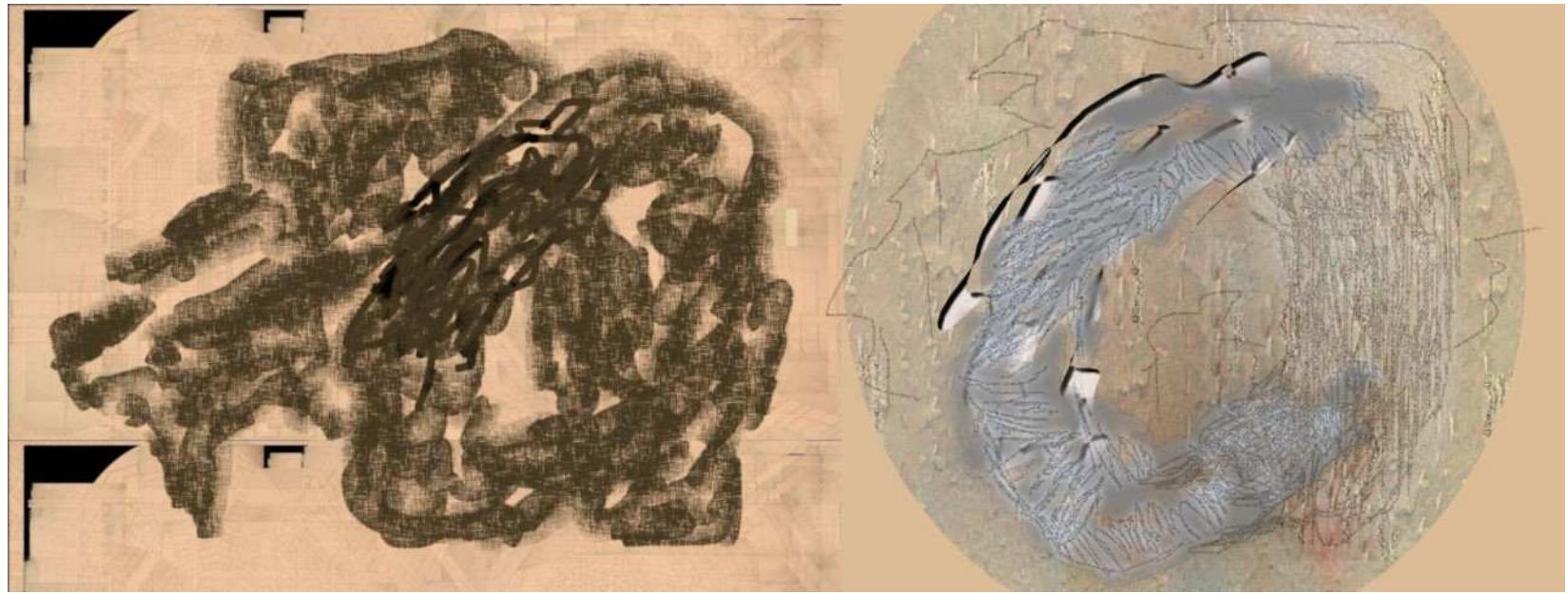


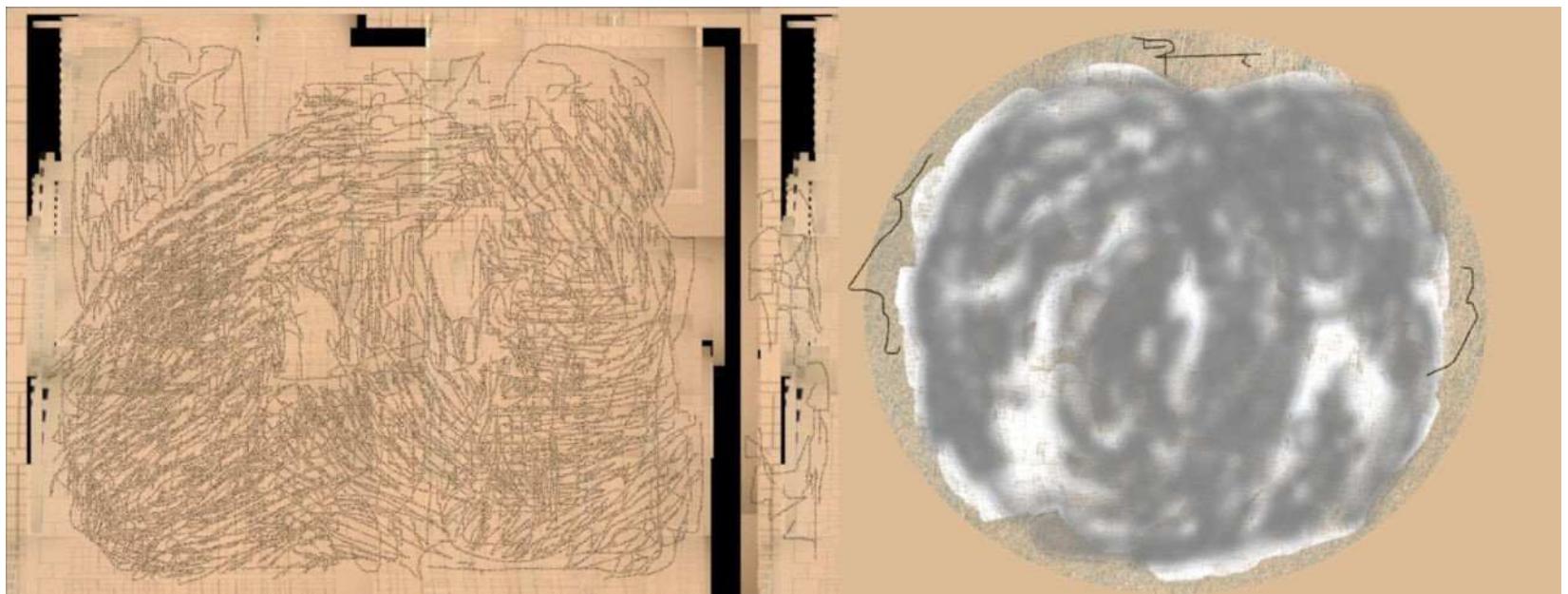


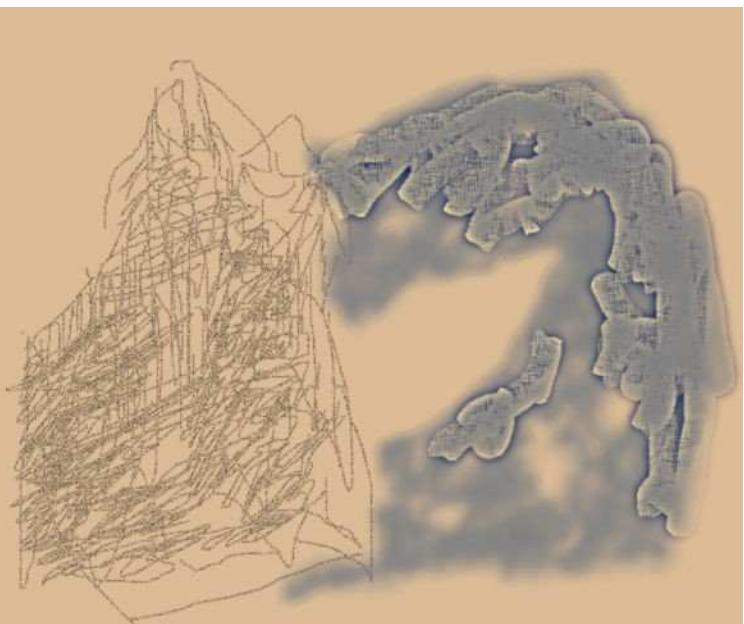
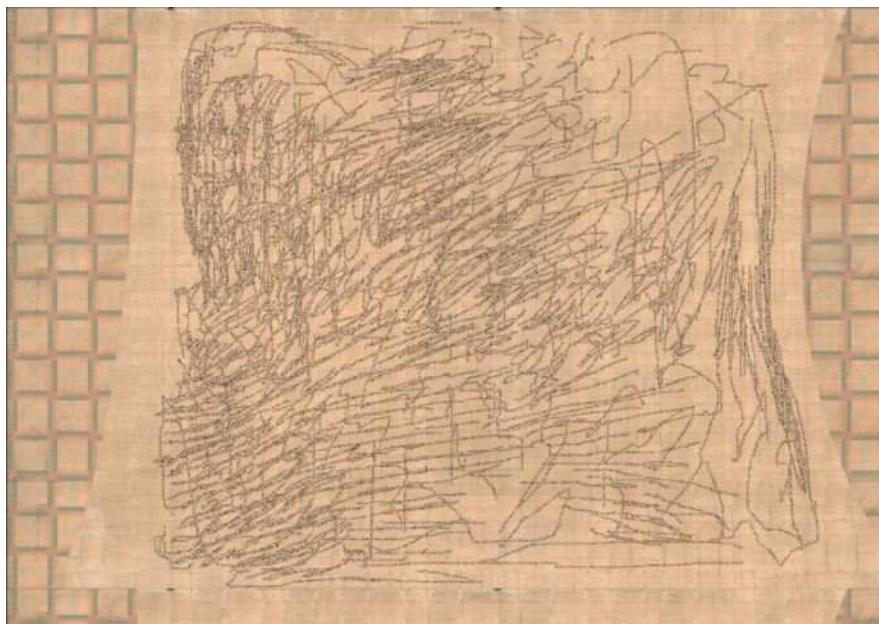


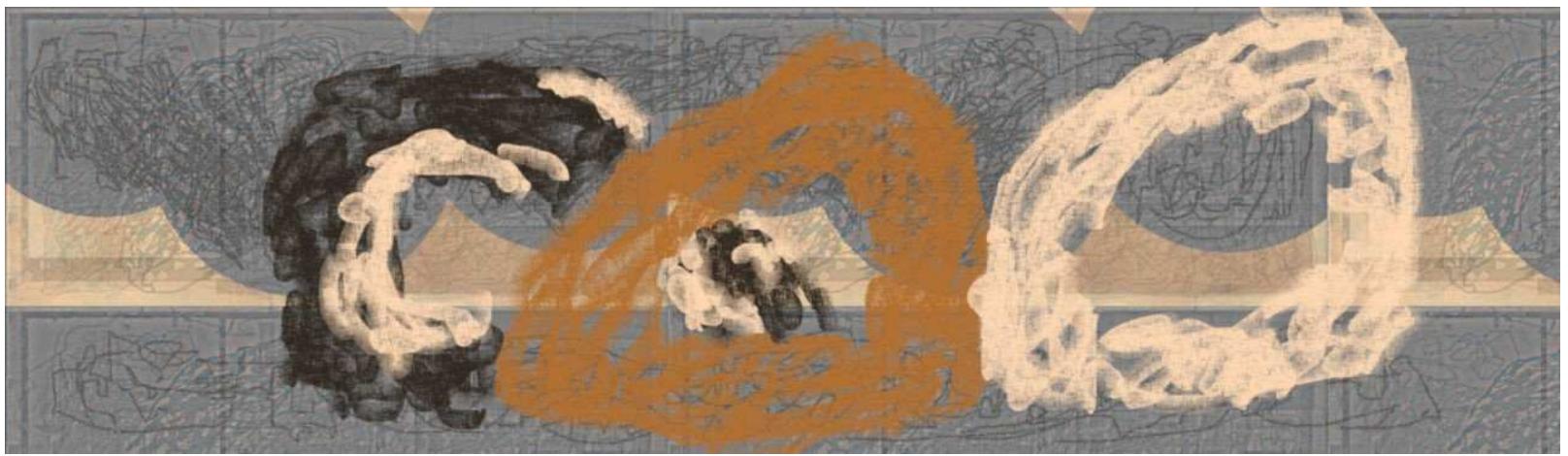


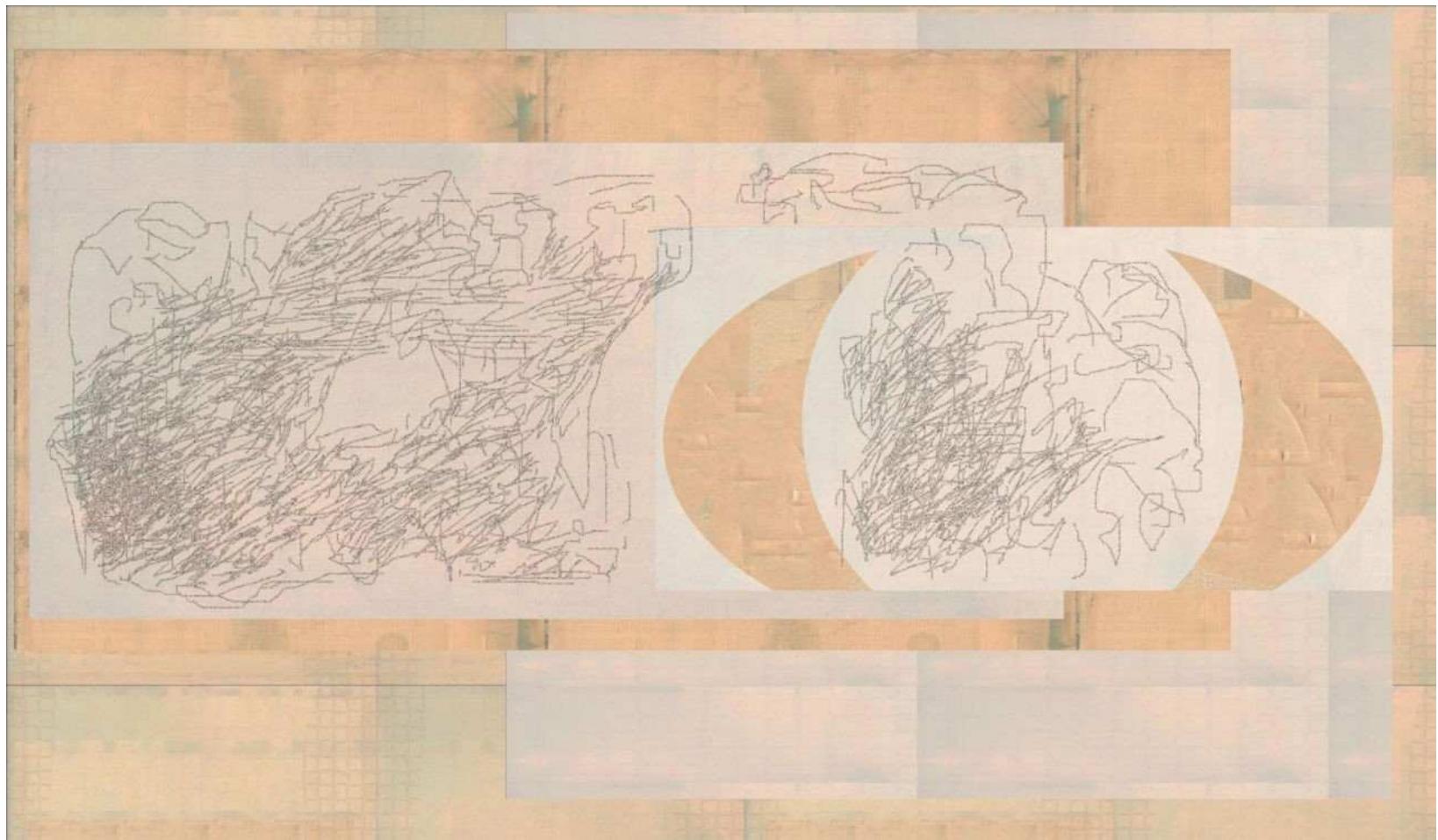




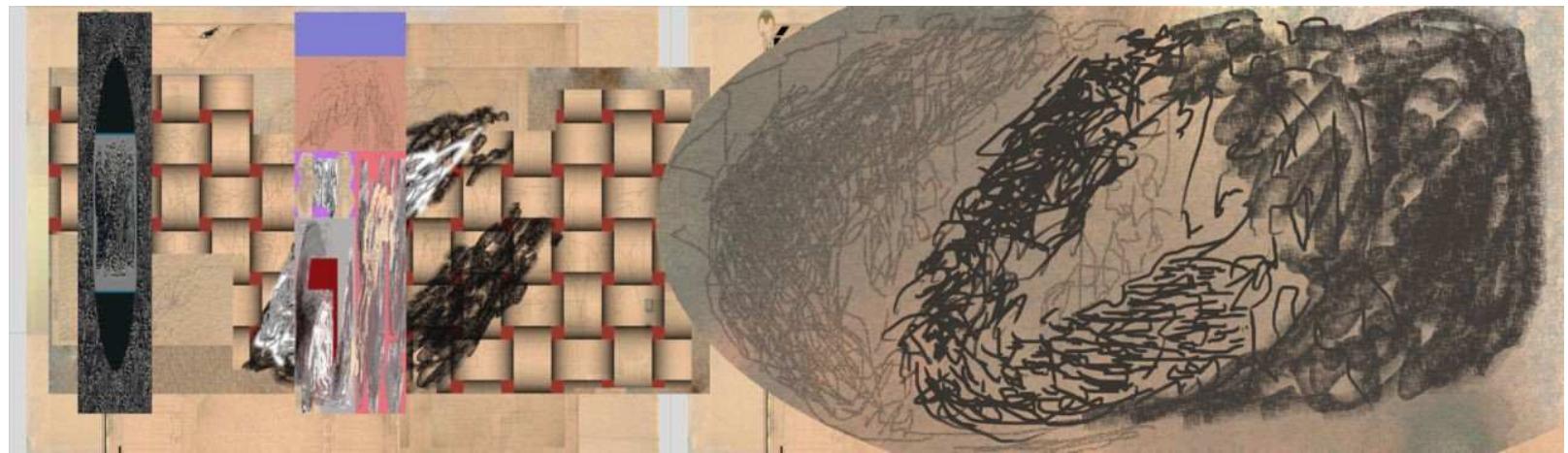


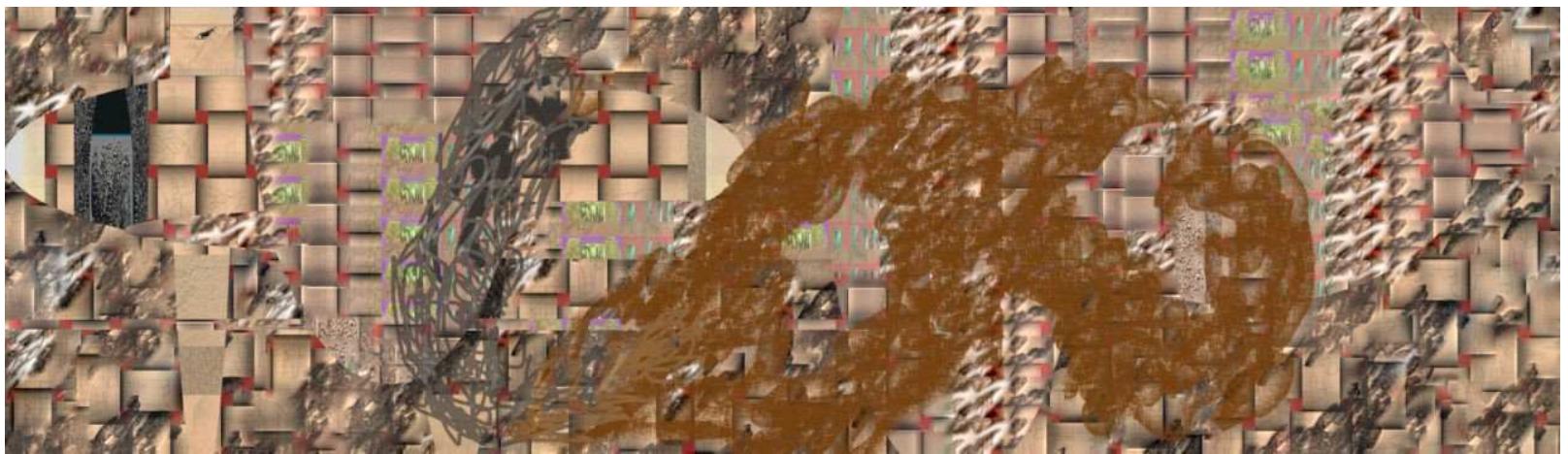


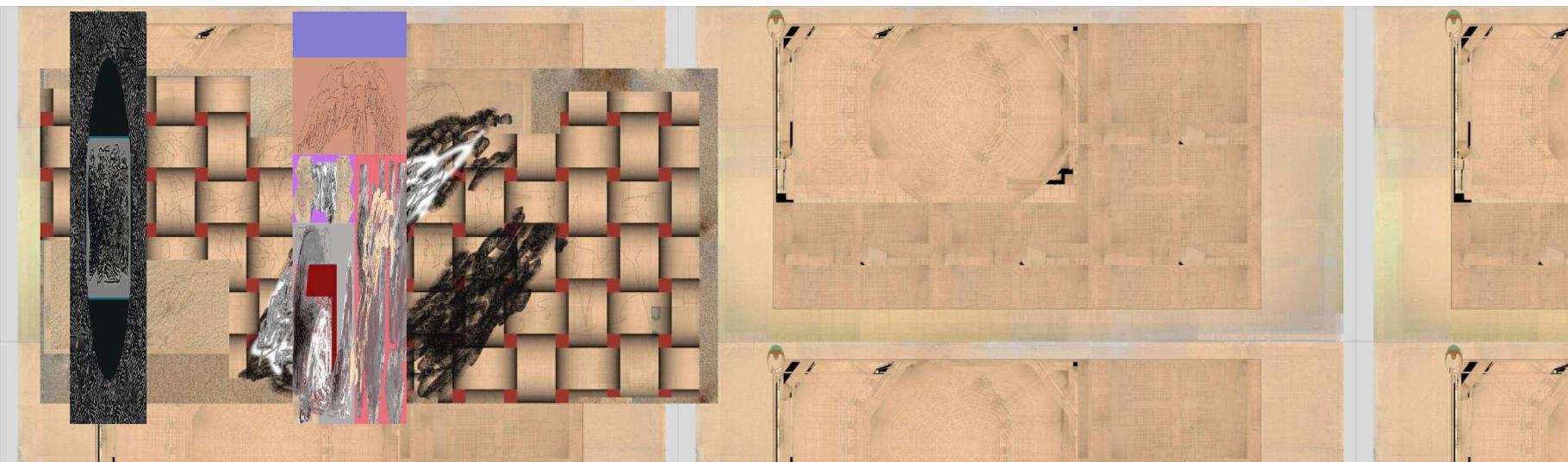


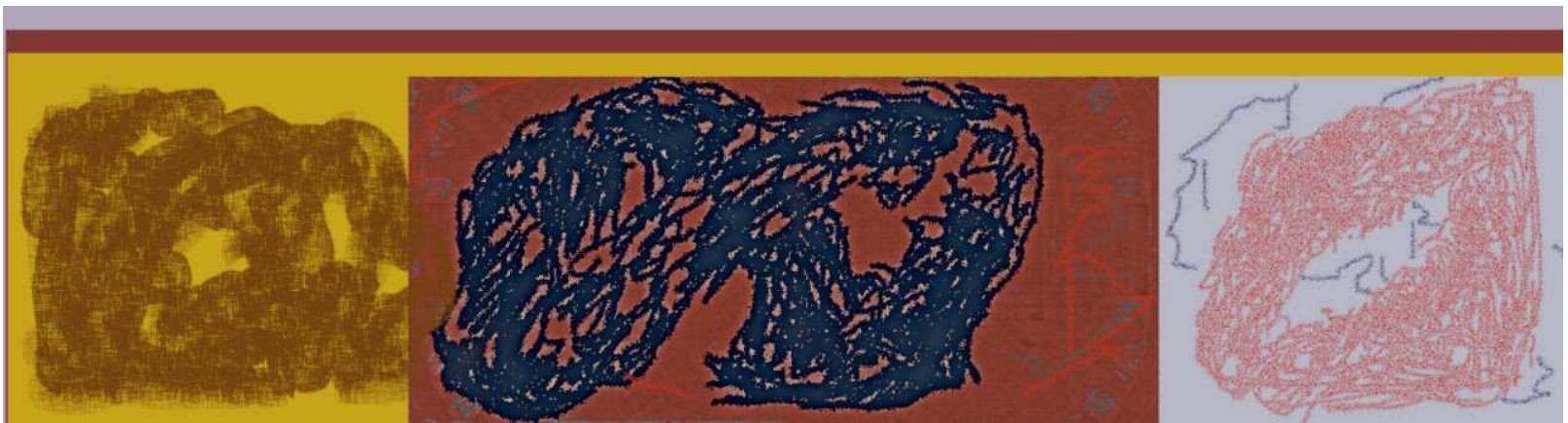








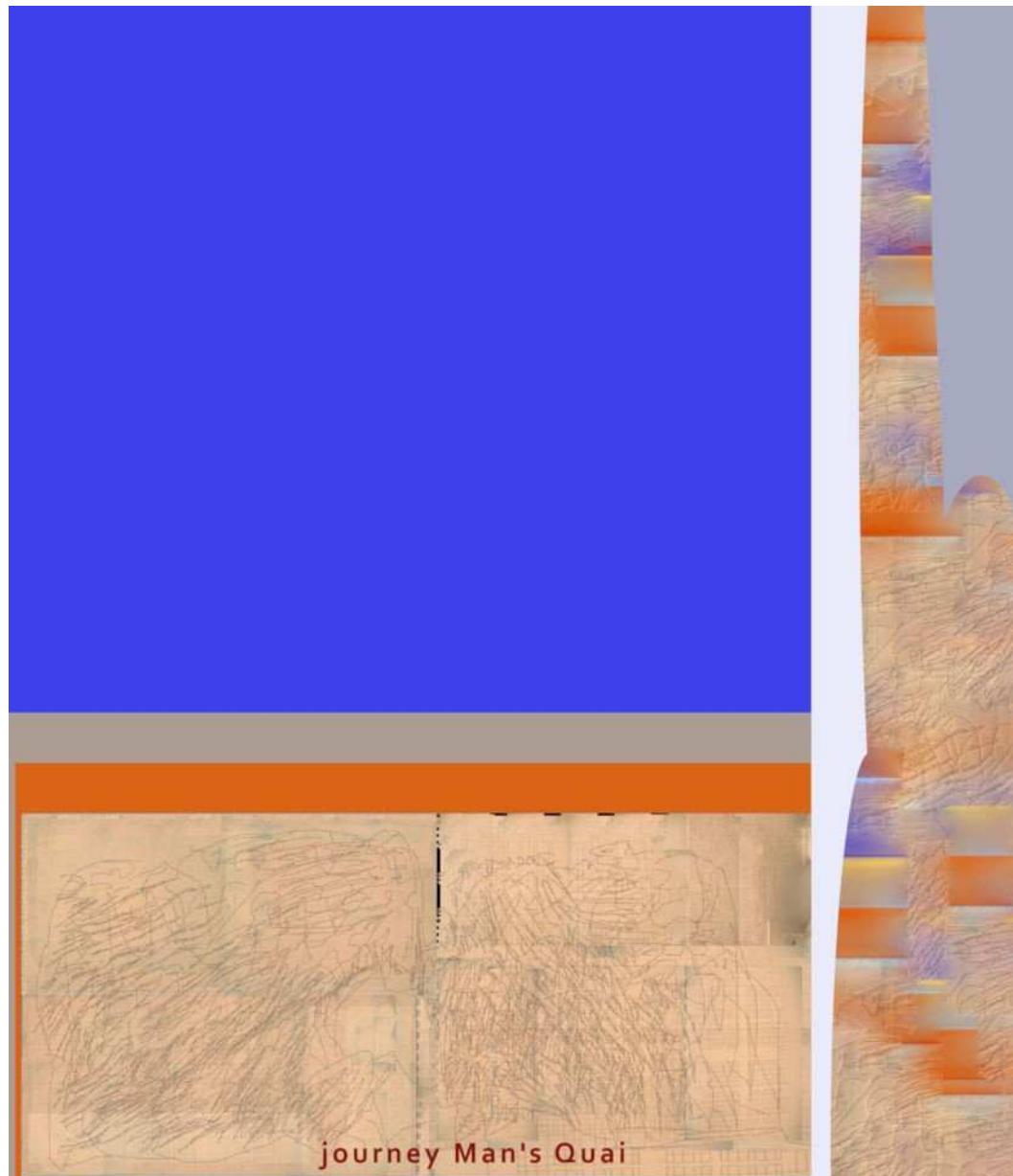








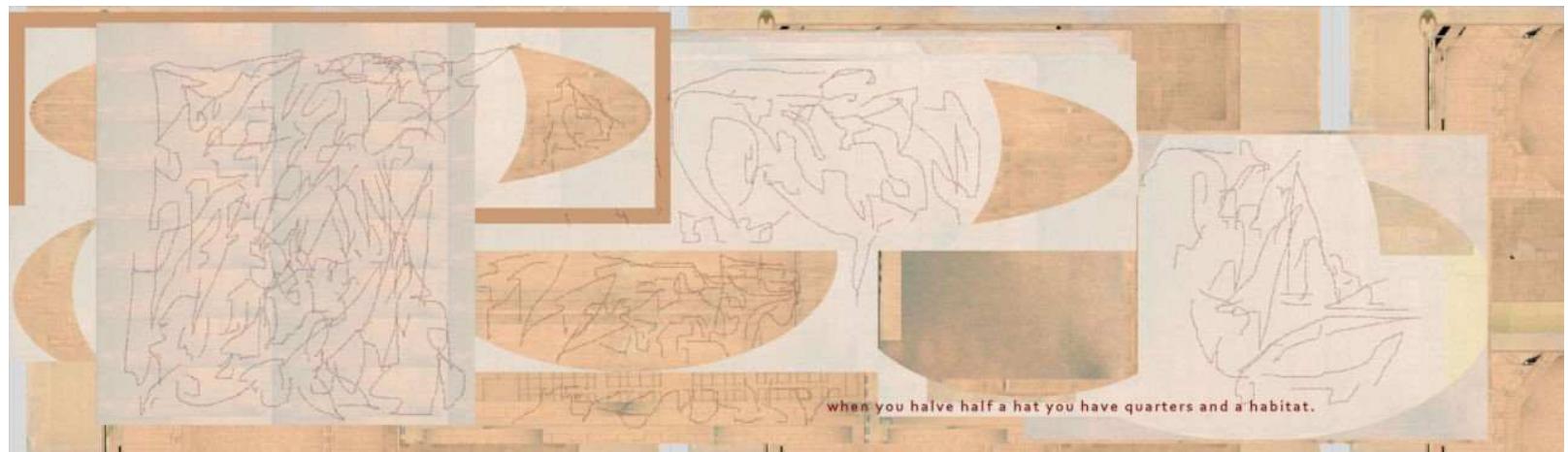




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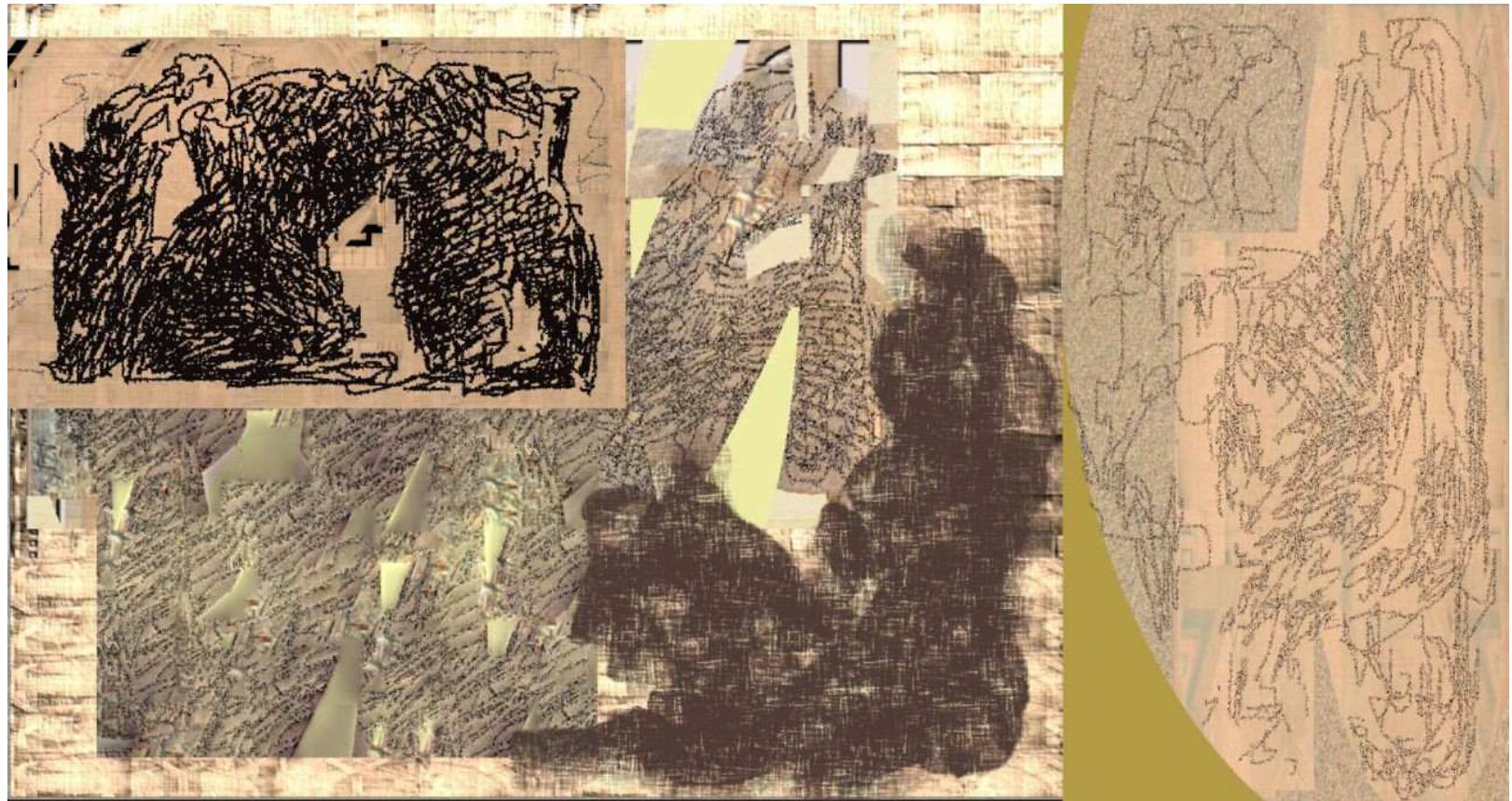


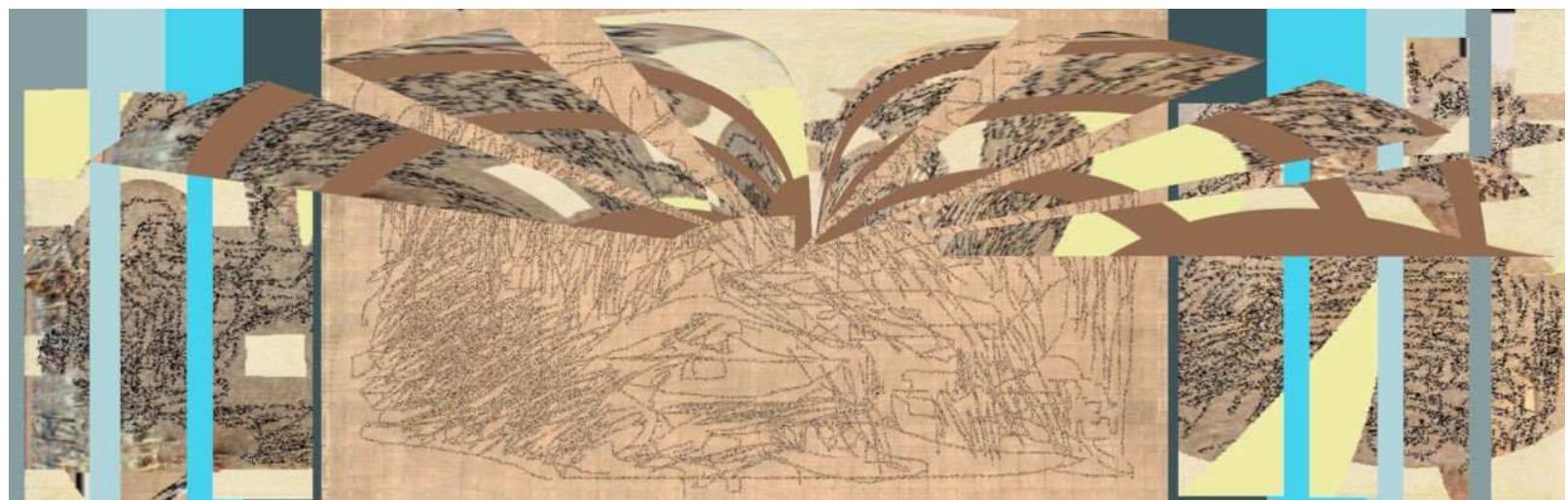


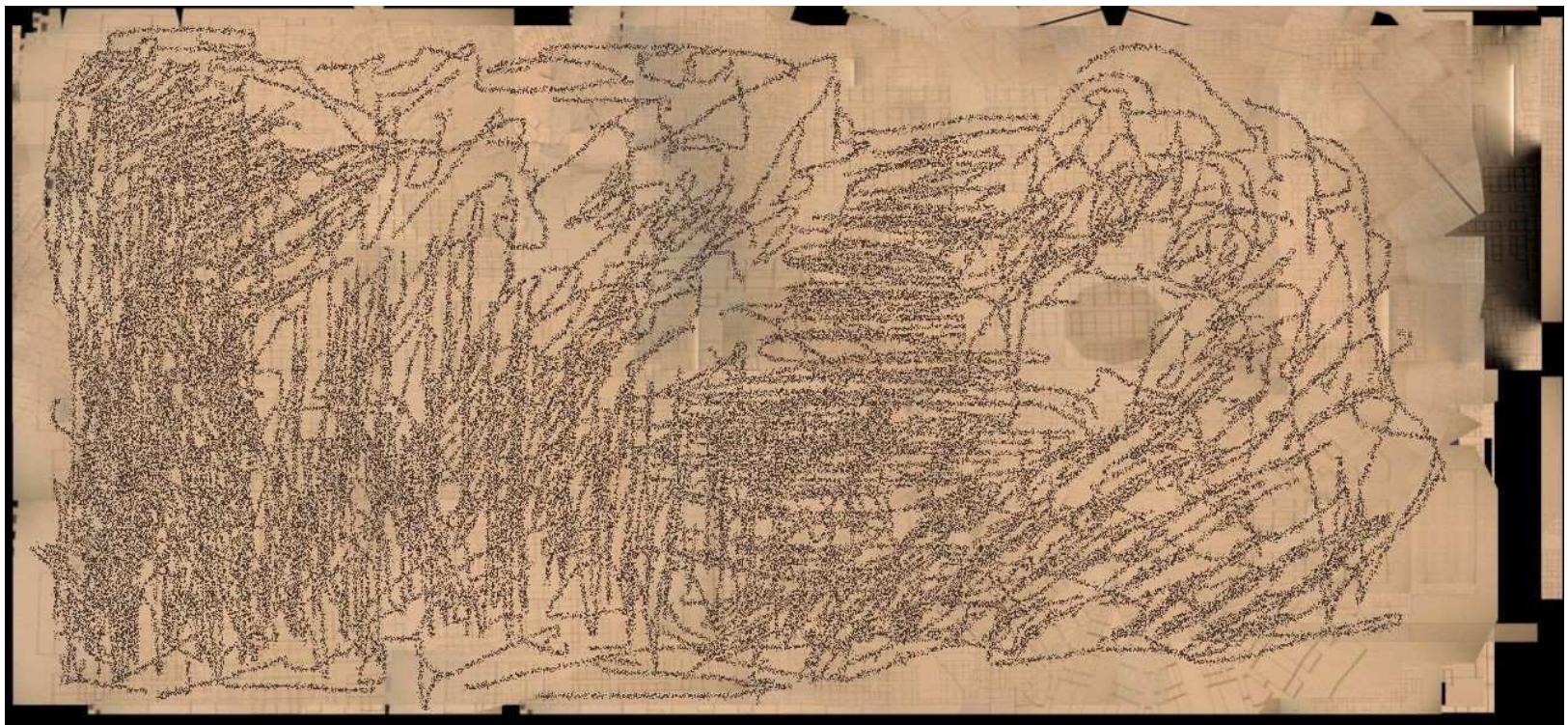
when you halve half a hat you have quarters and a habitat.





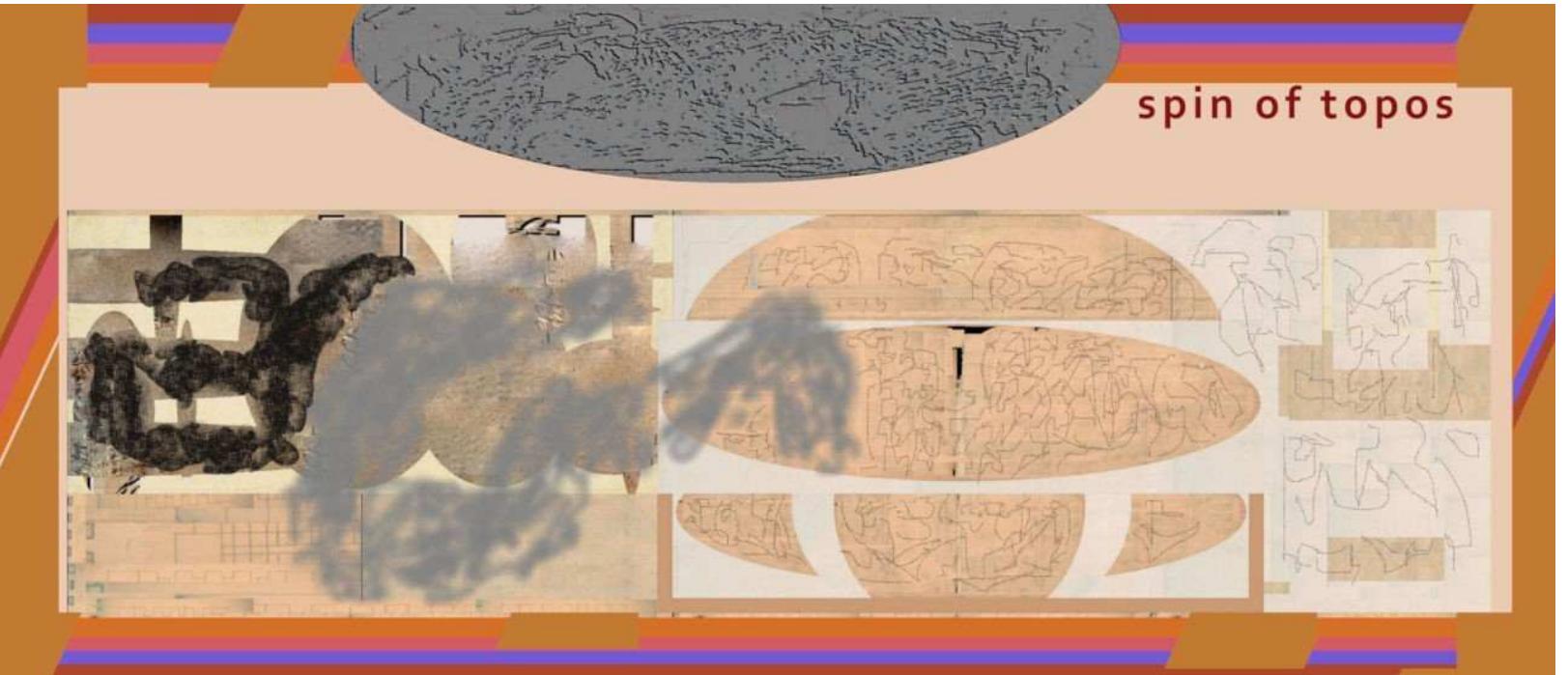






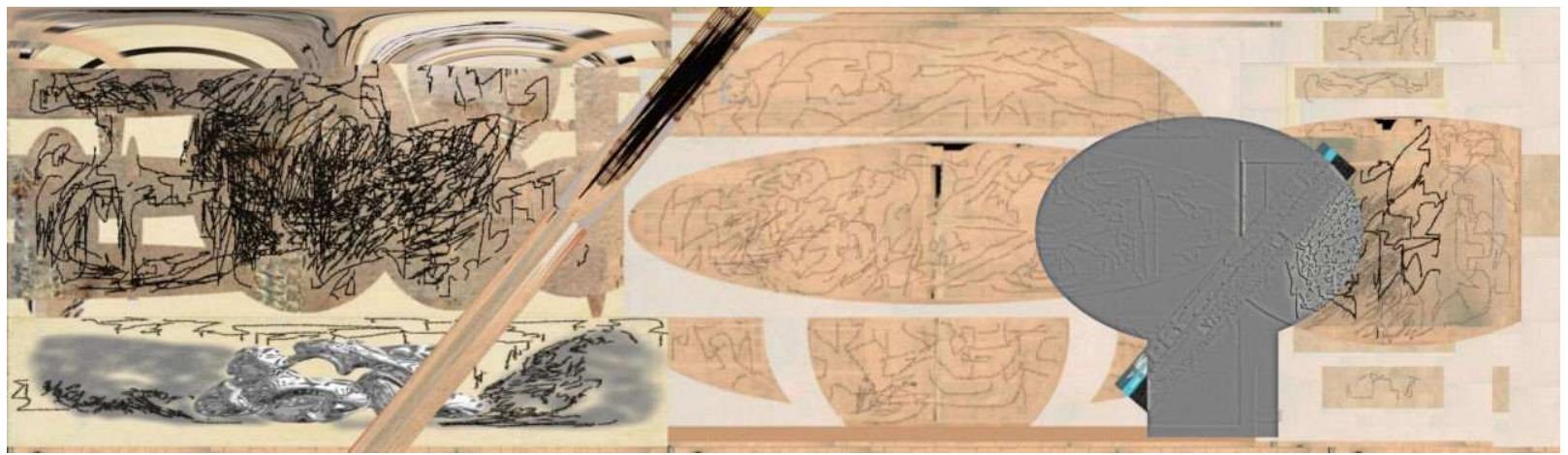


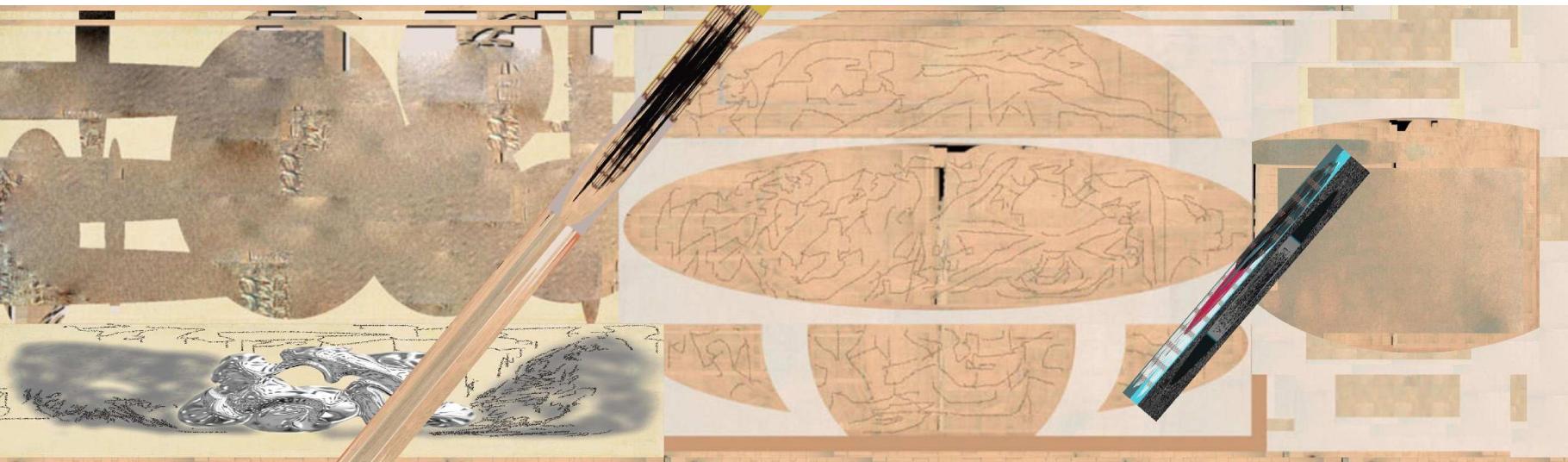




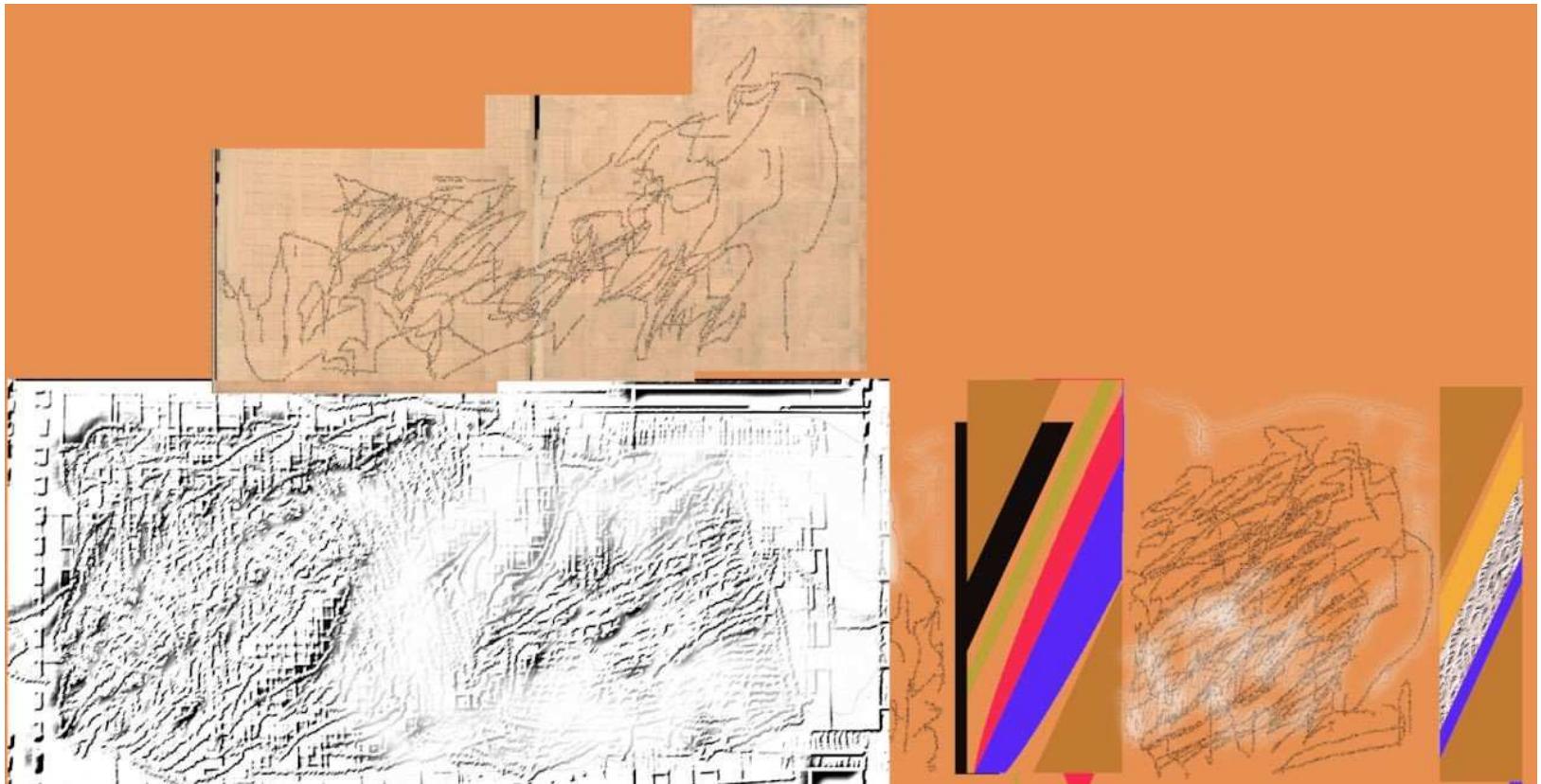
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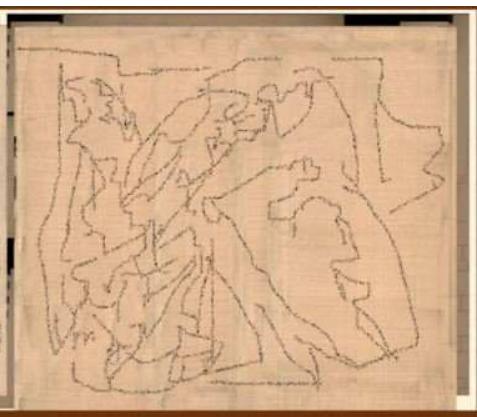
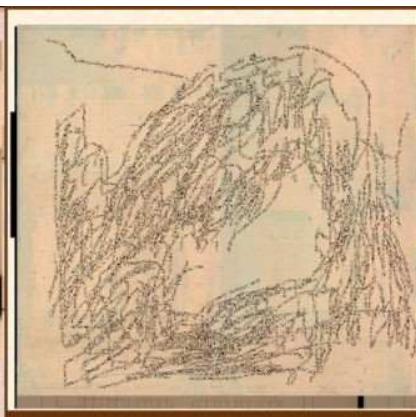
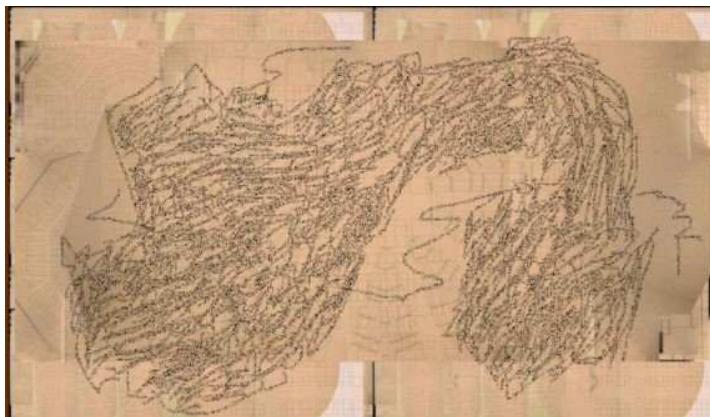




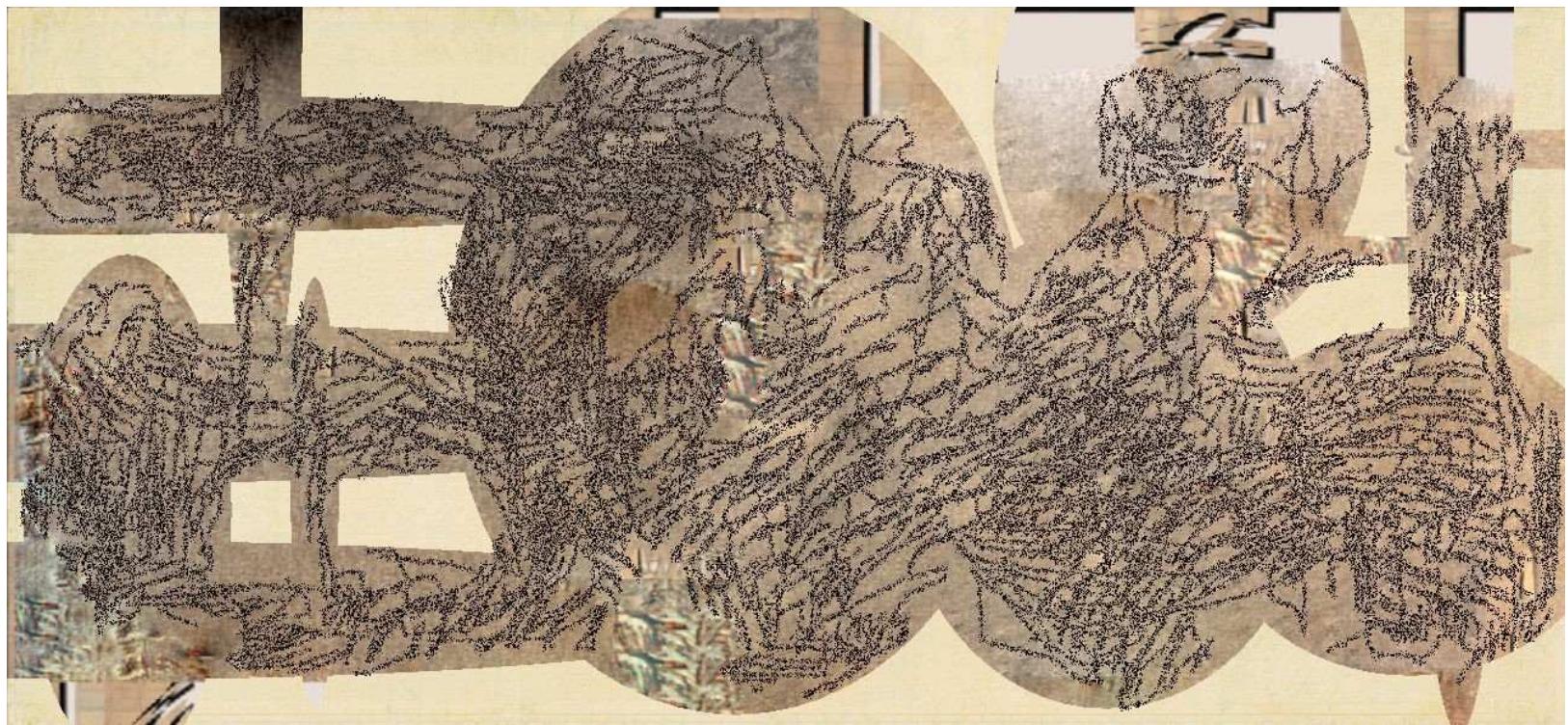


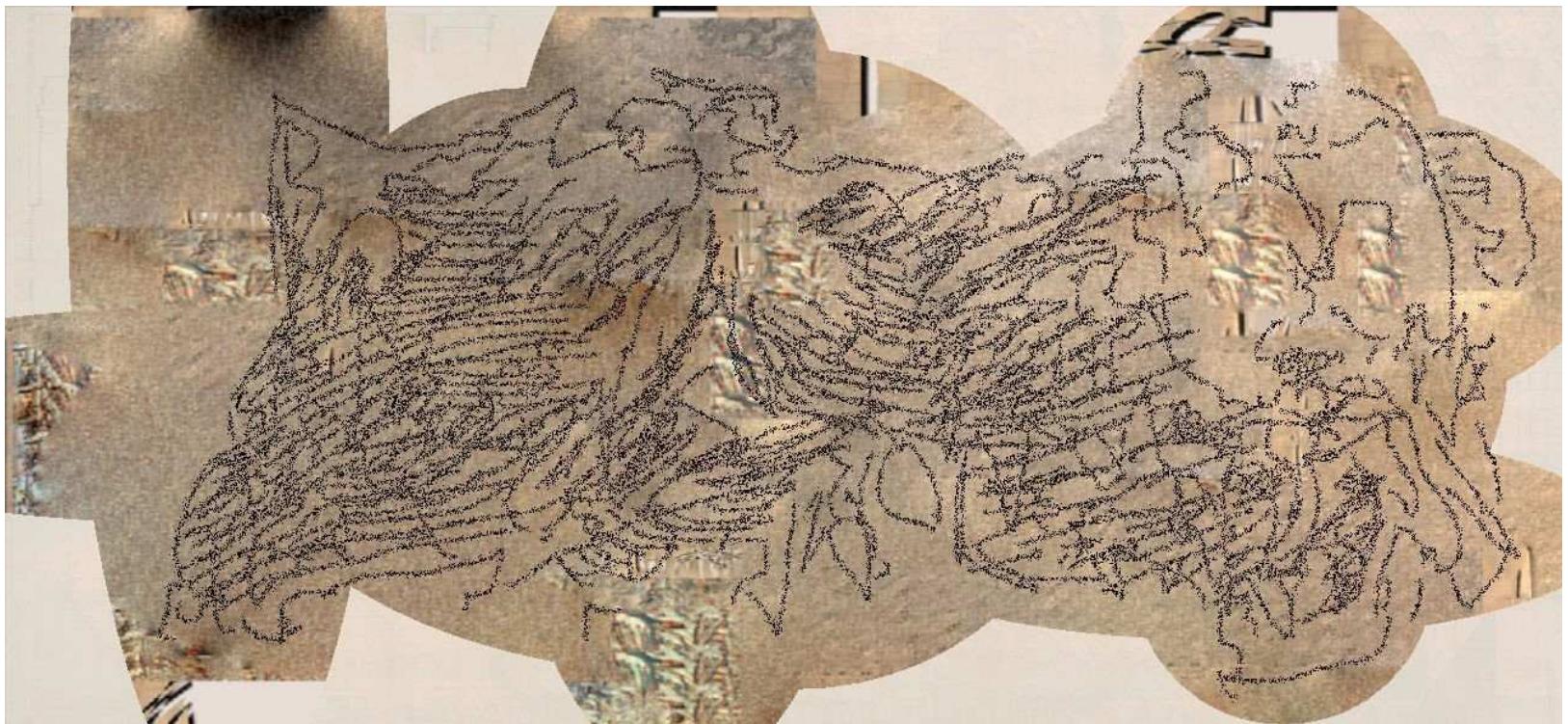


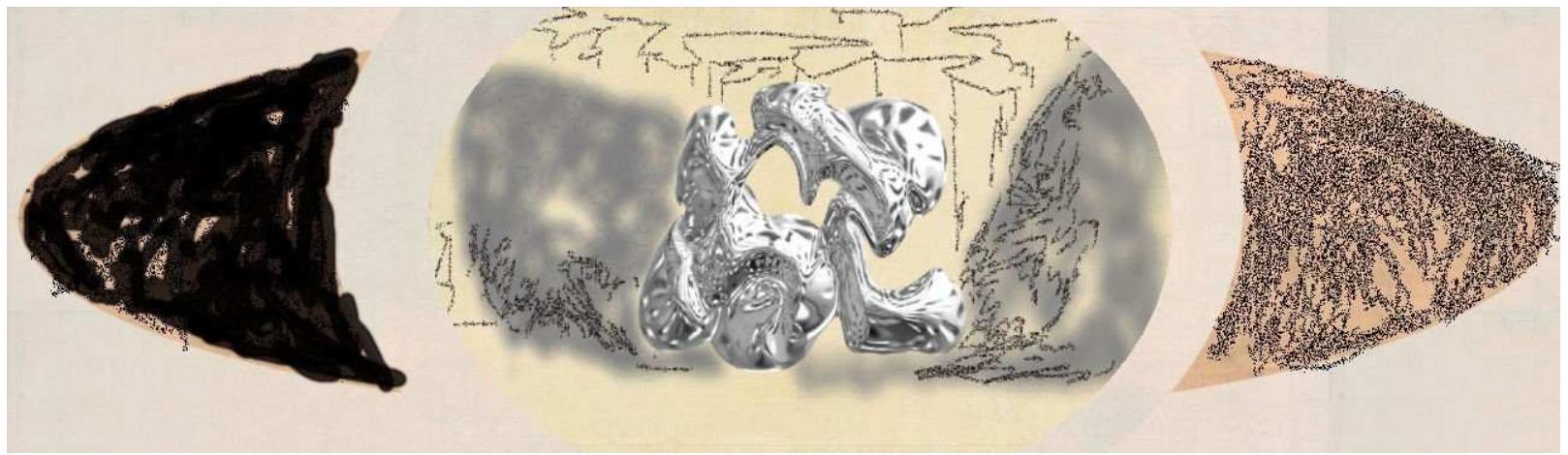


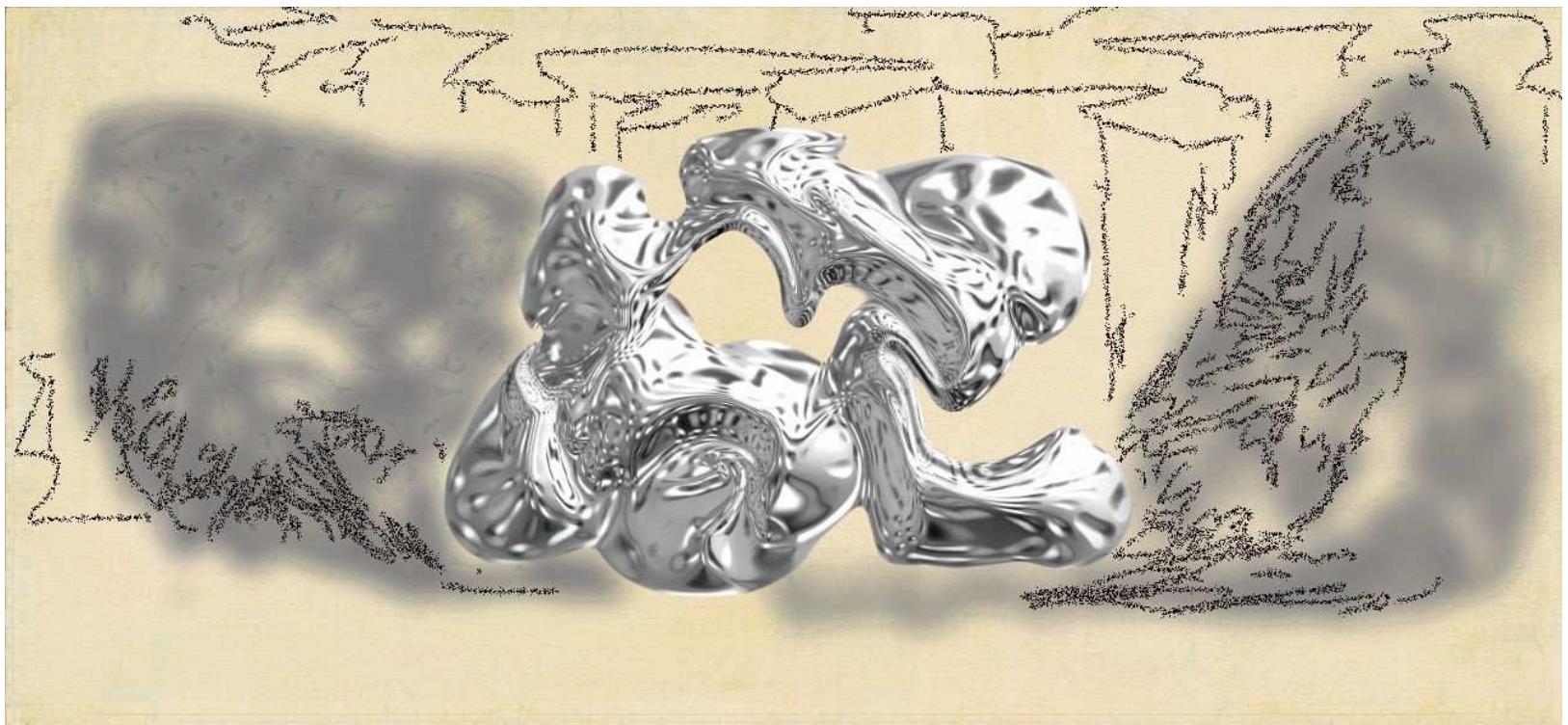


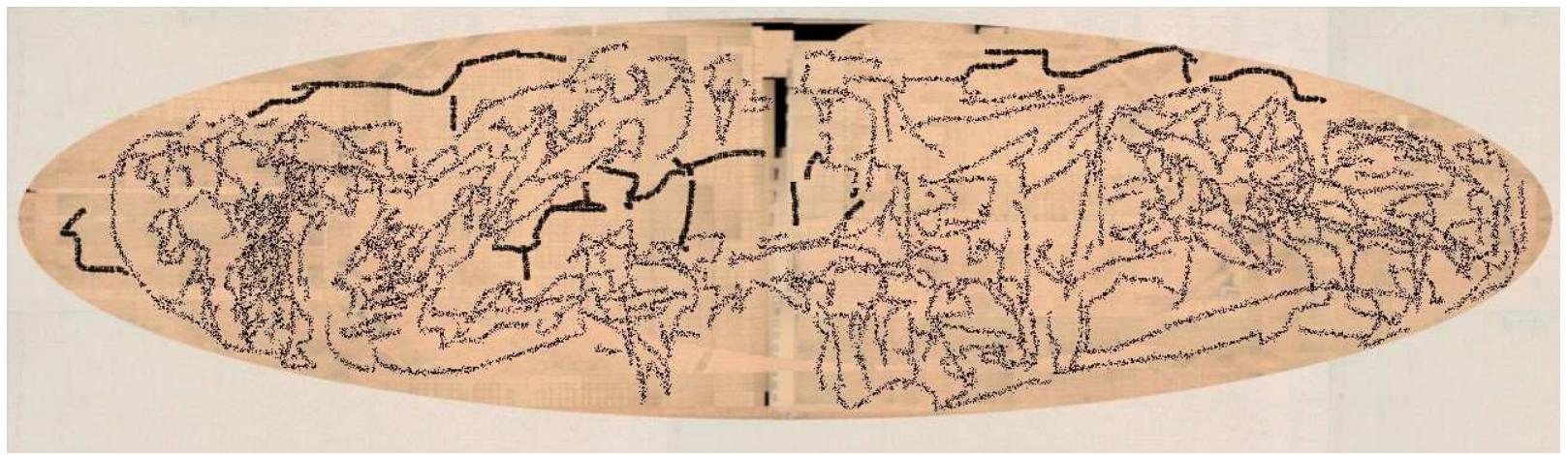


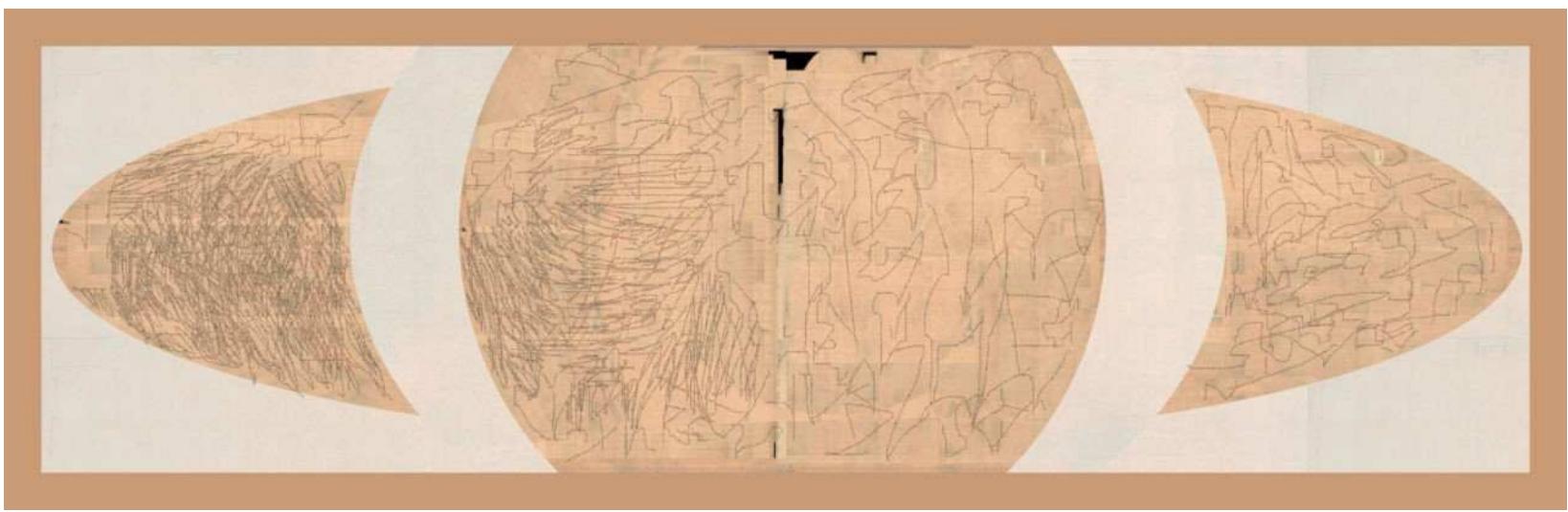


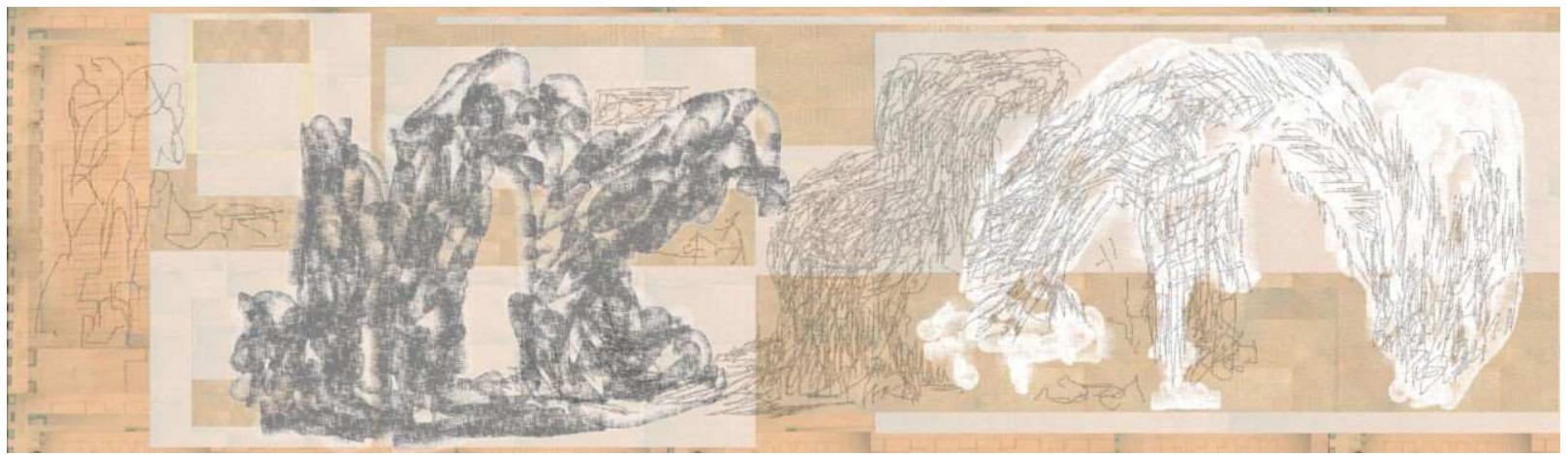








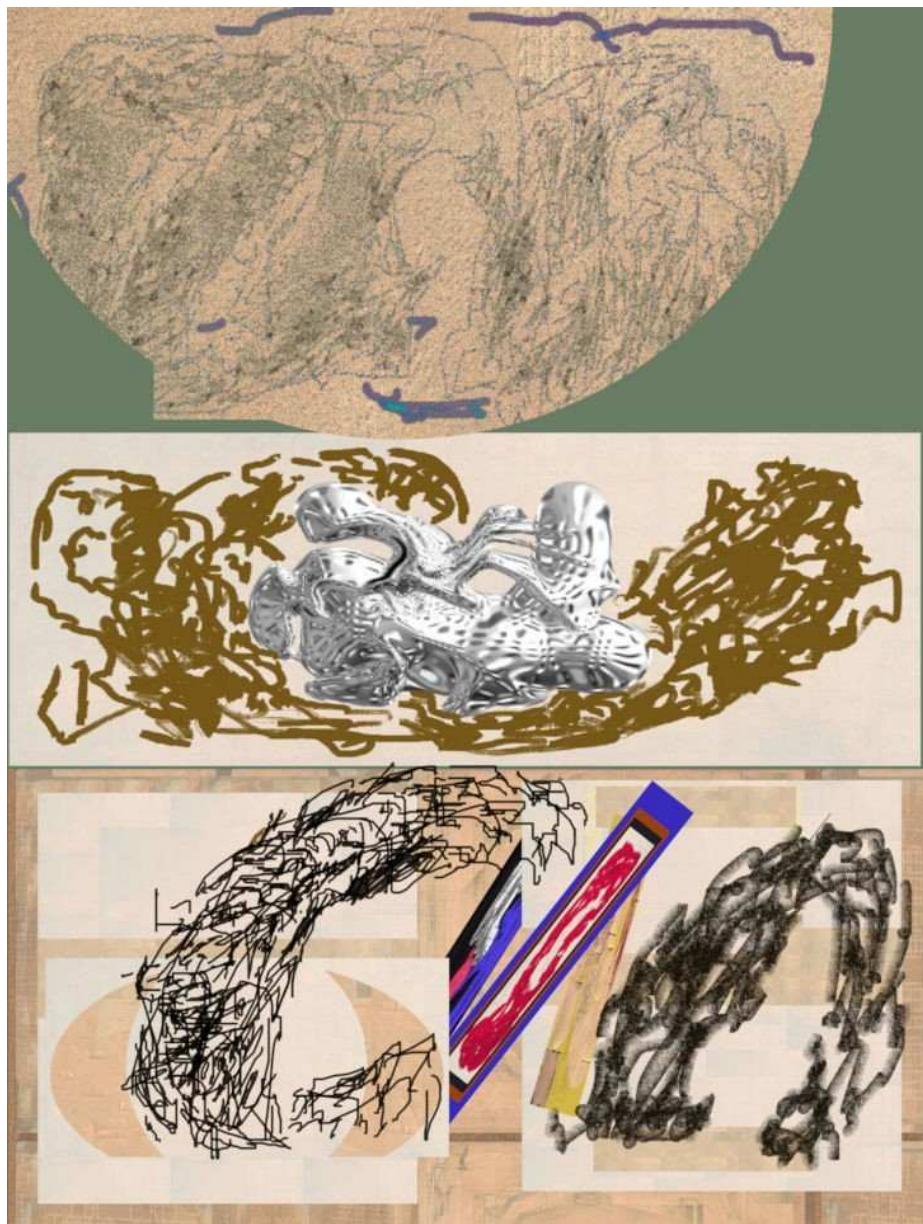




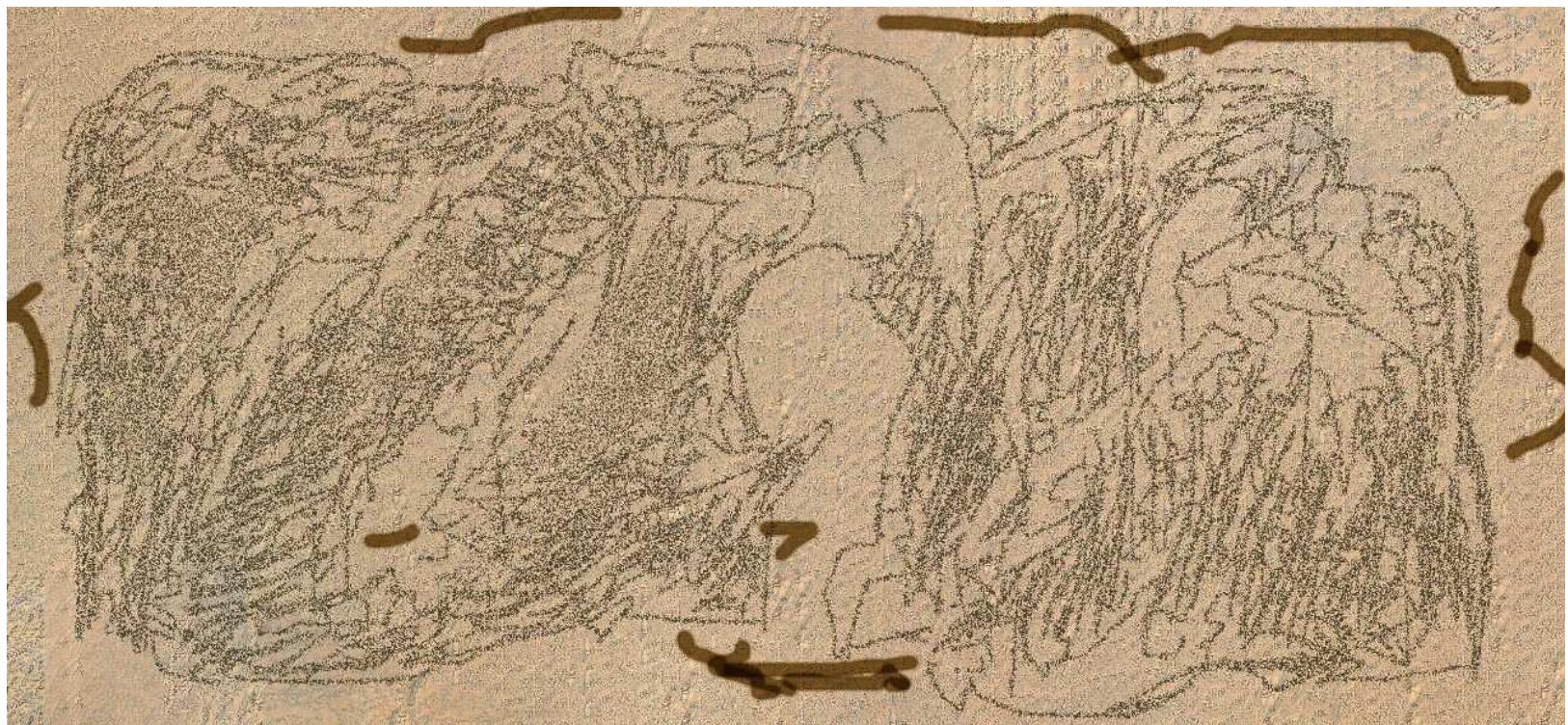


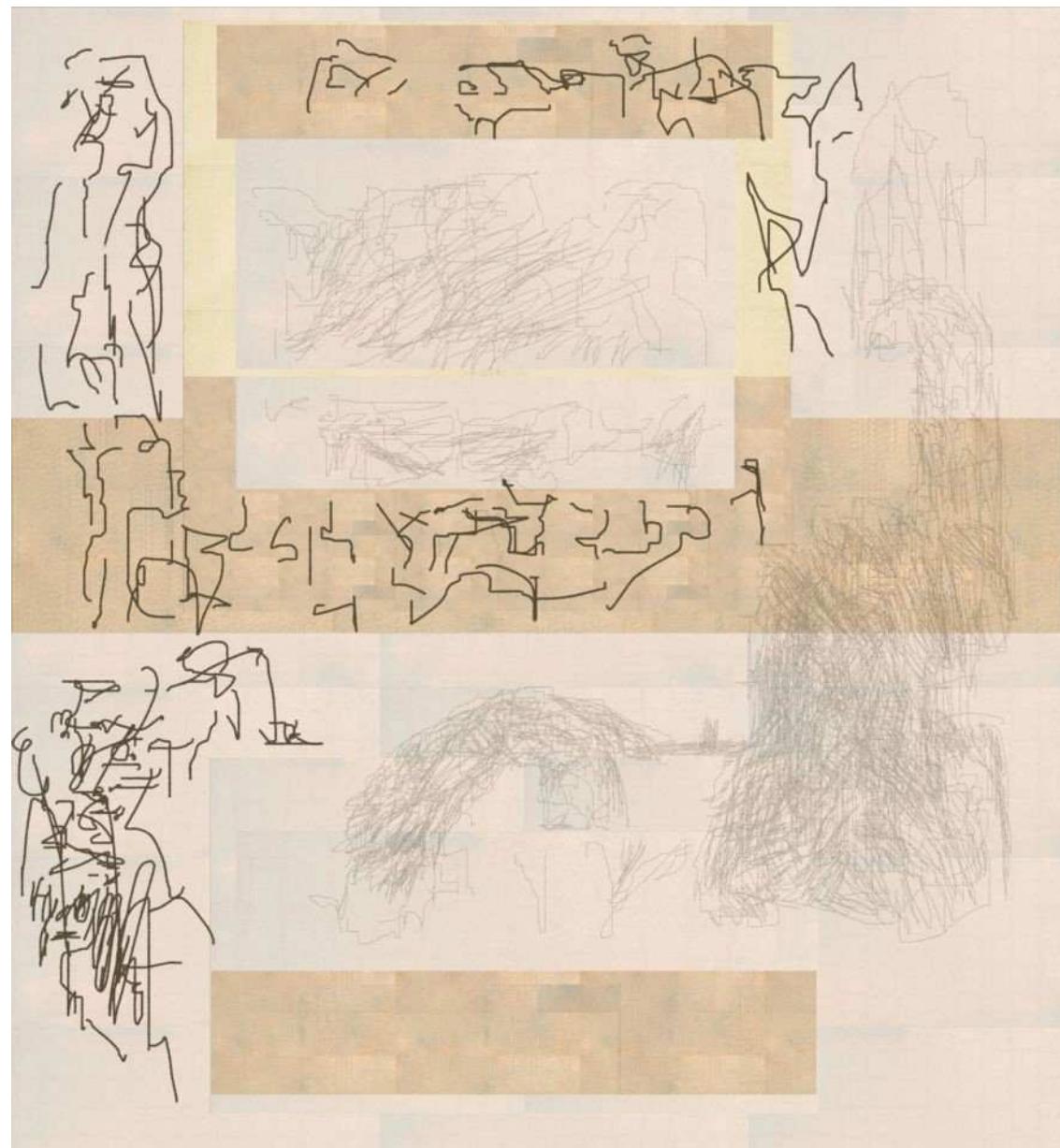




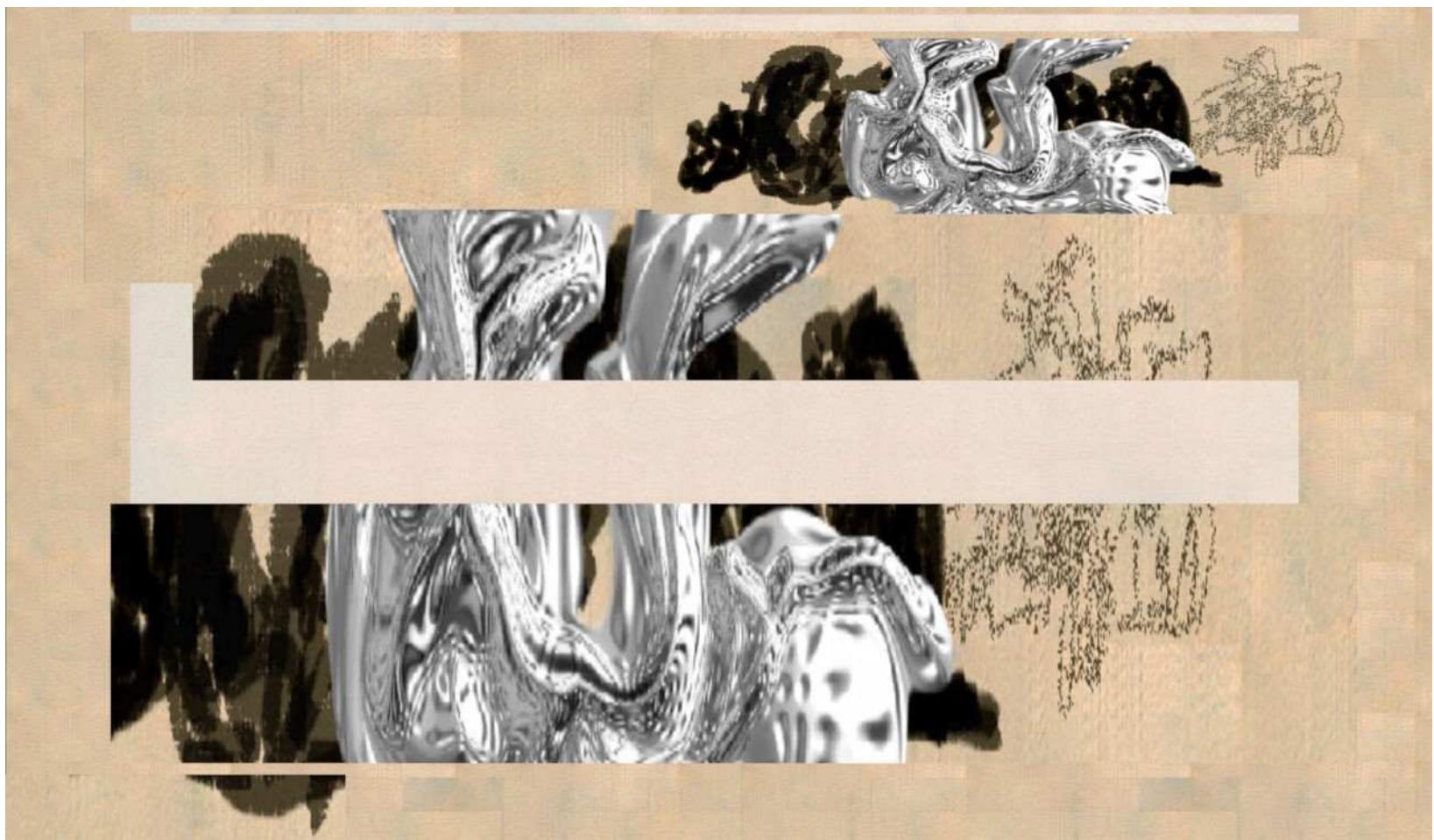




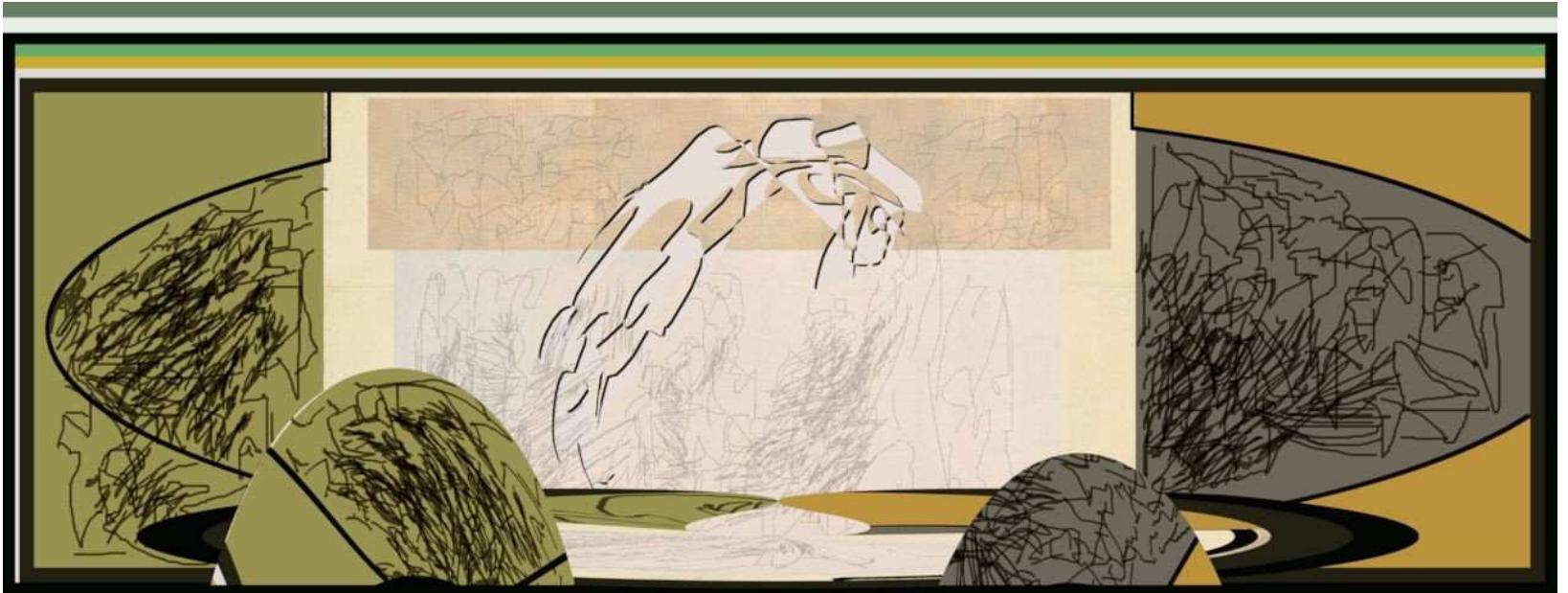


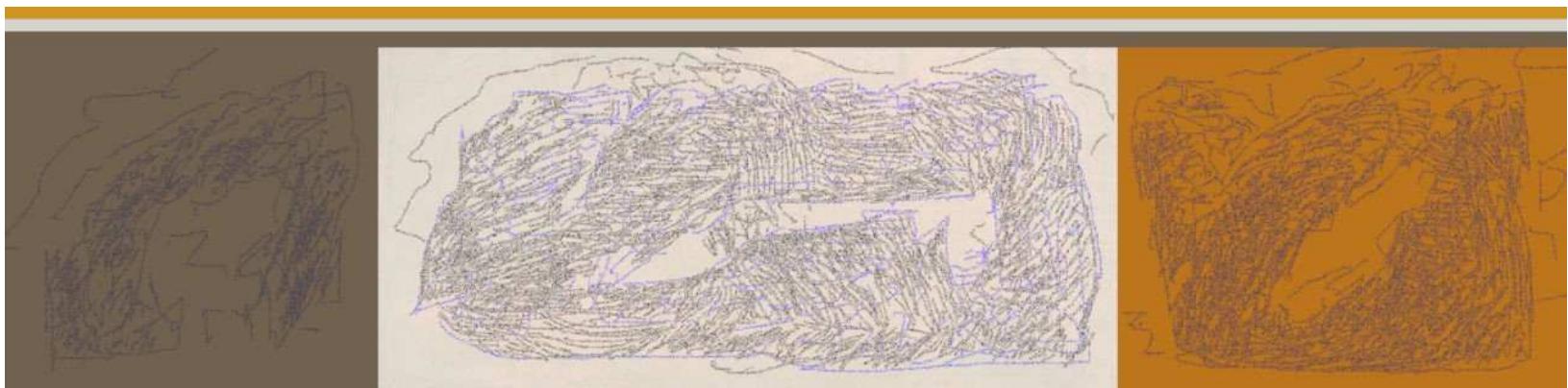


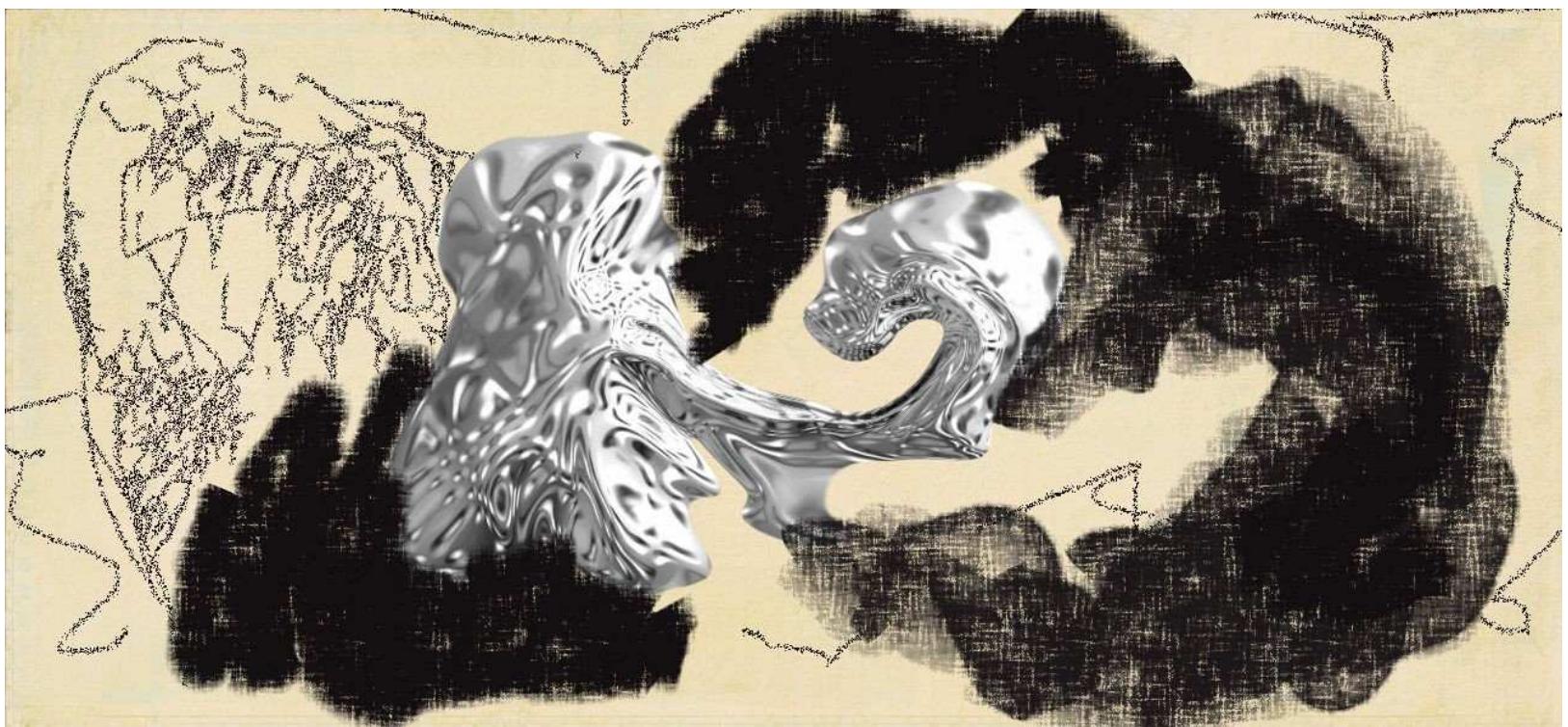


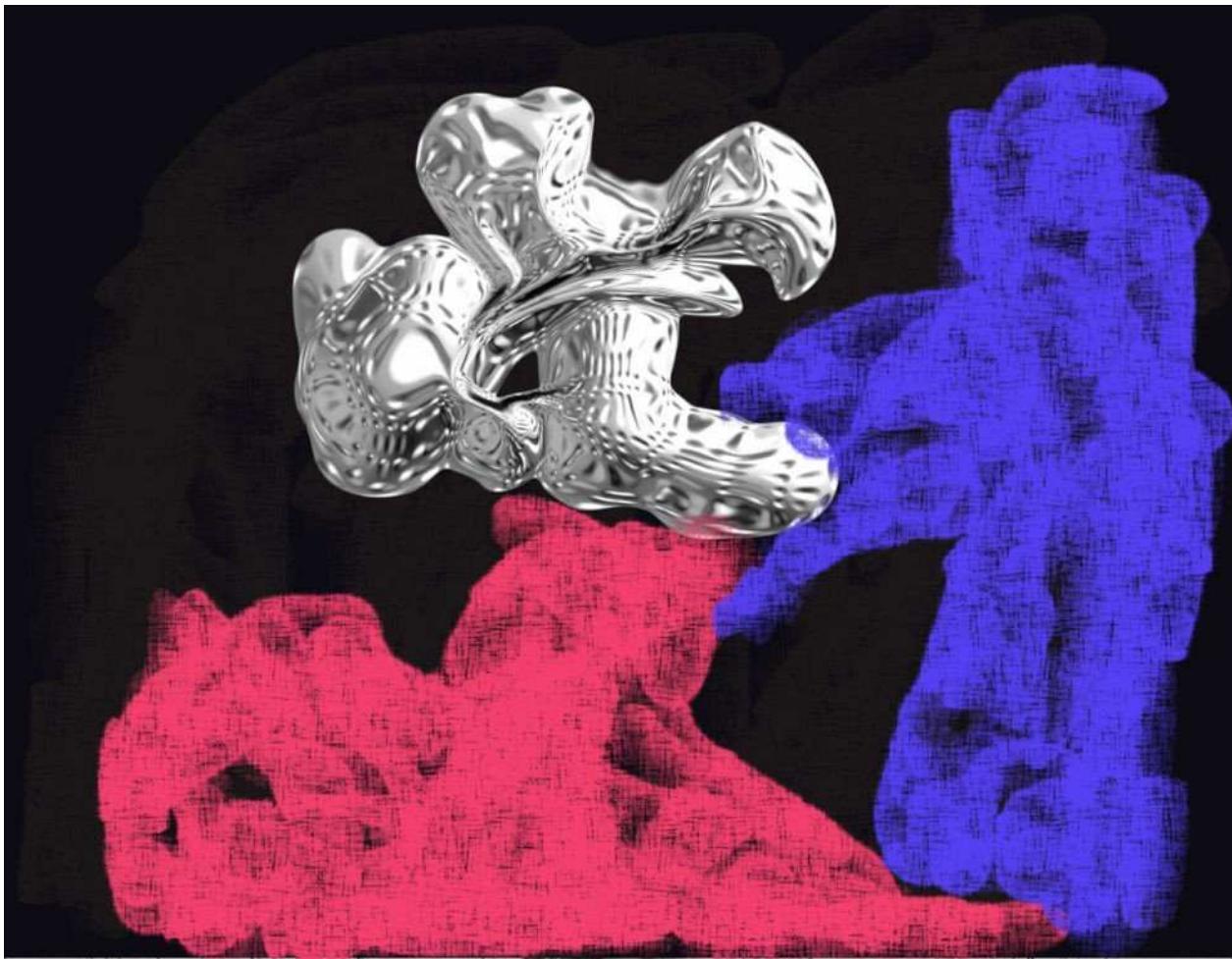


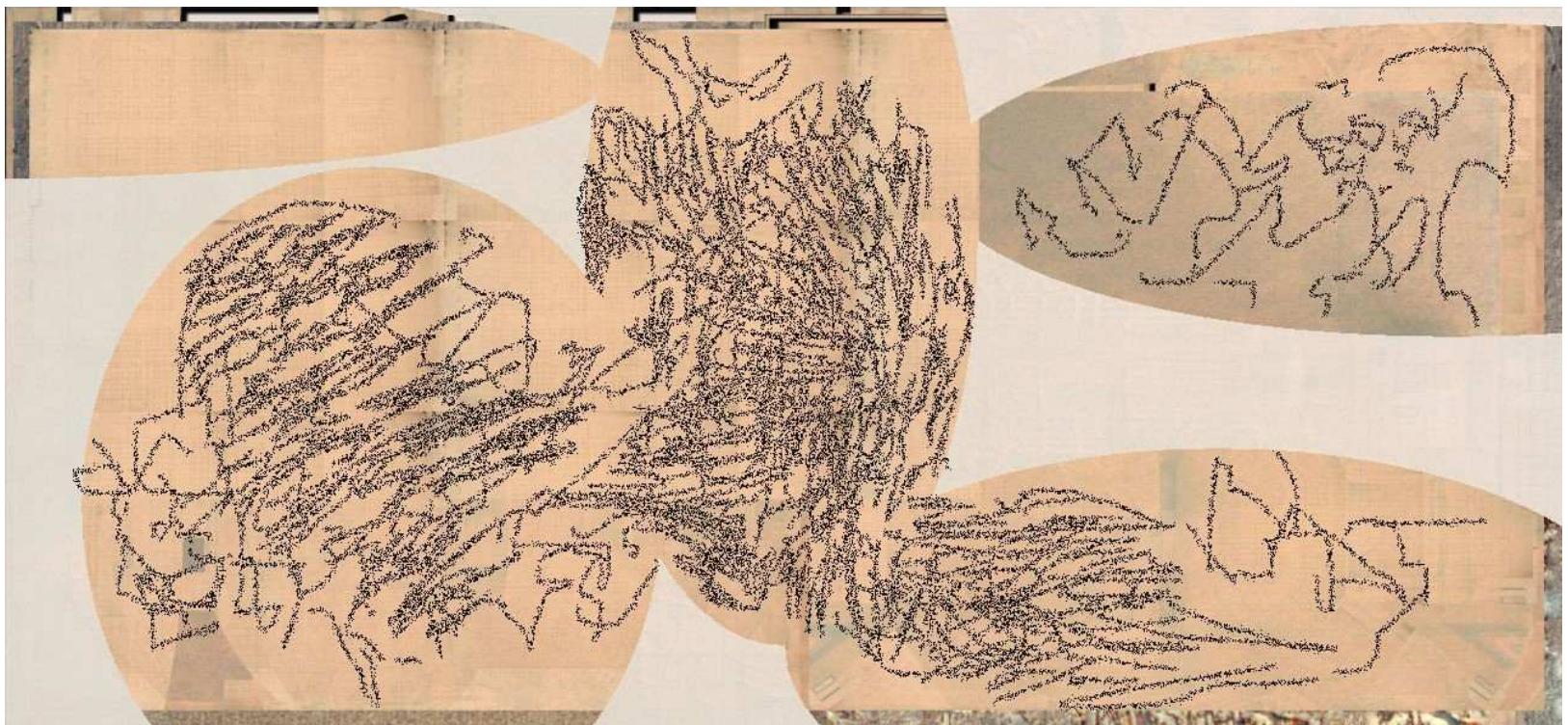


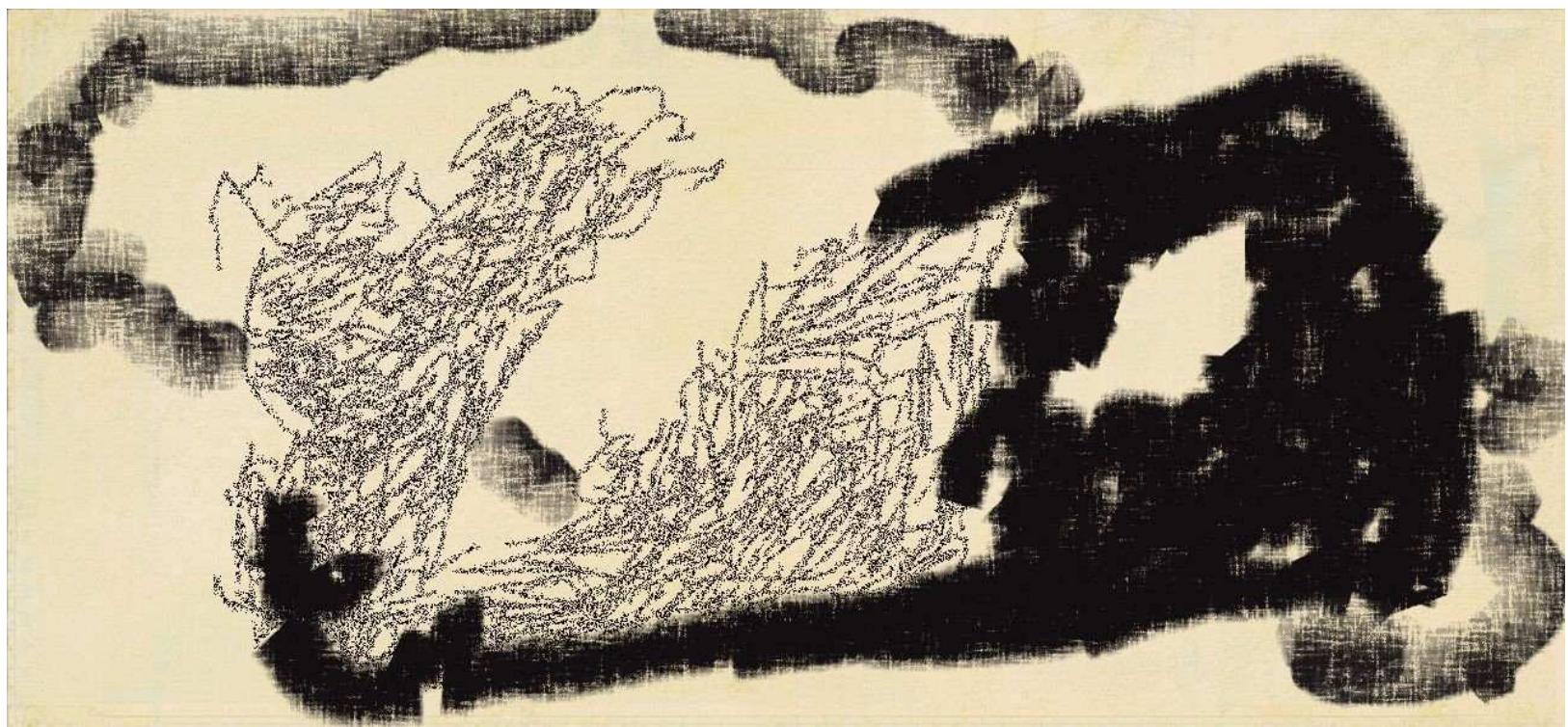




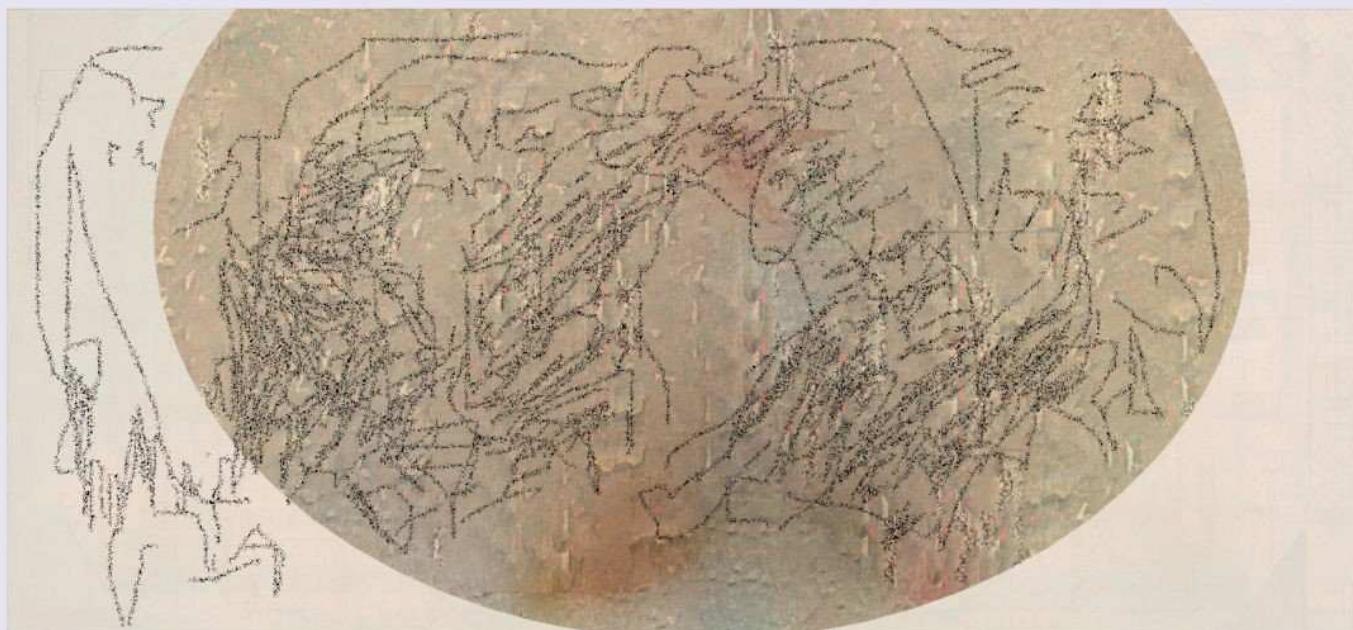


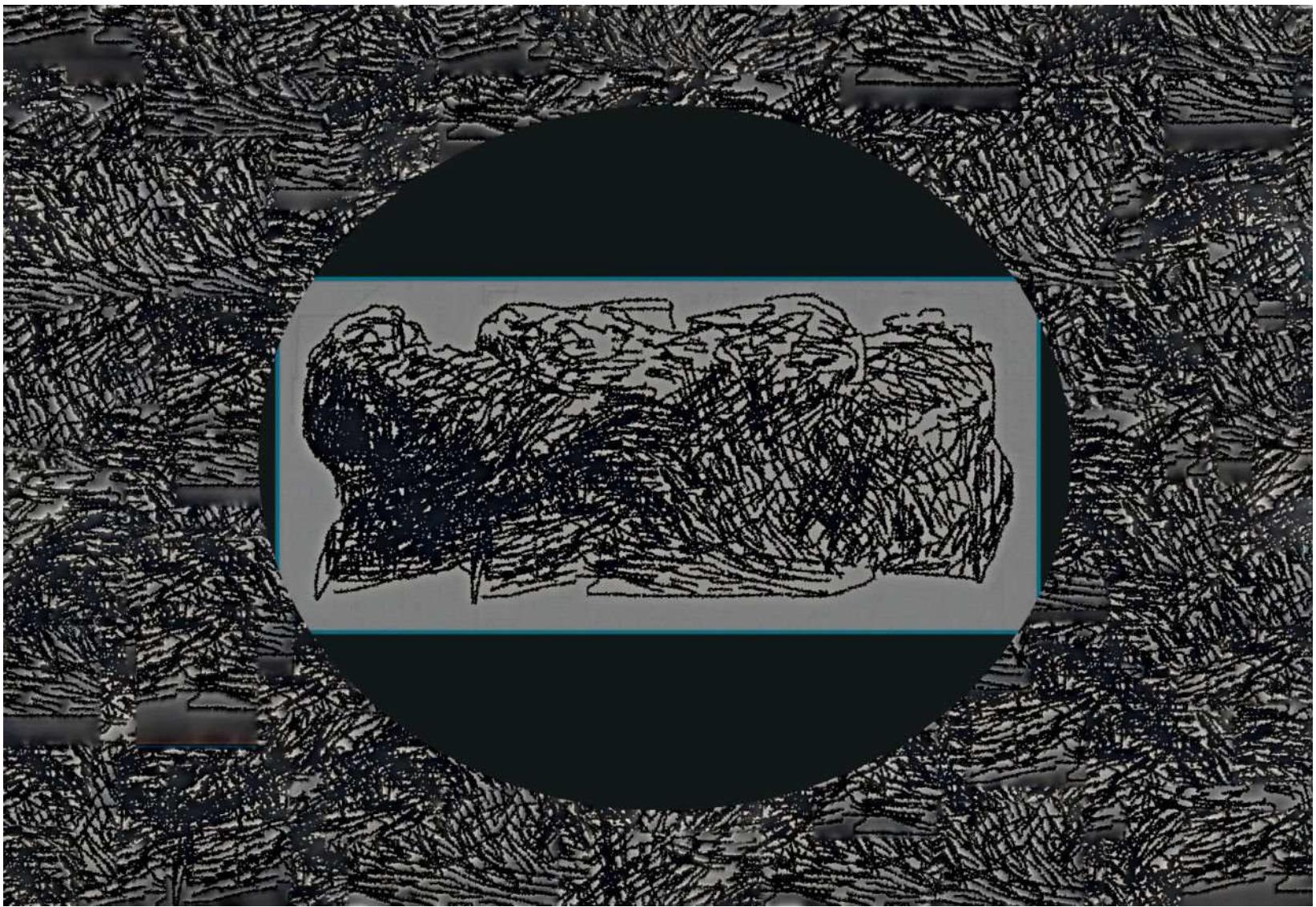


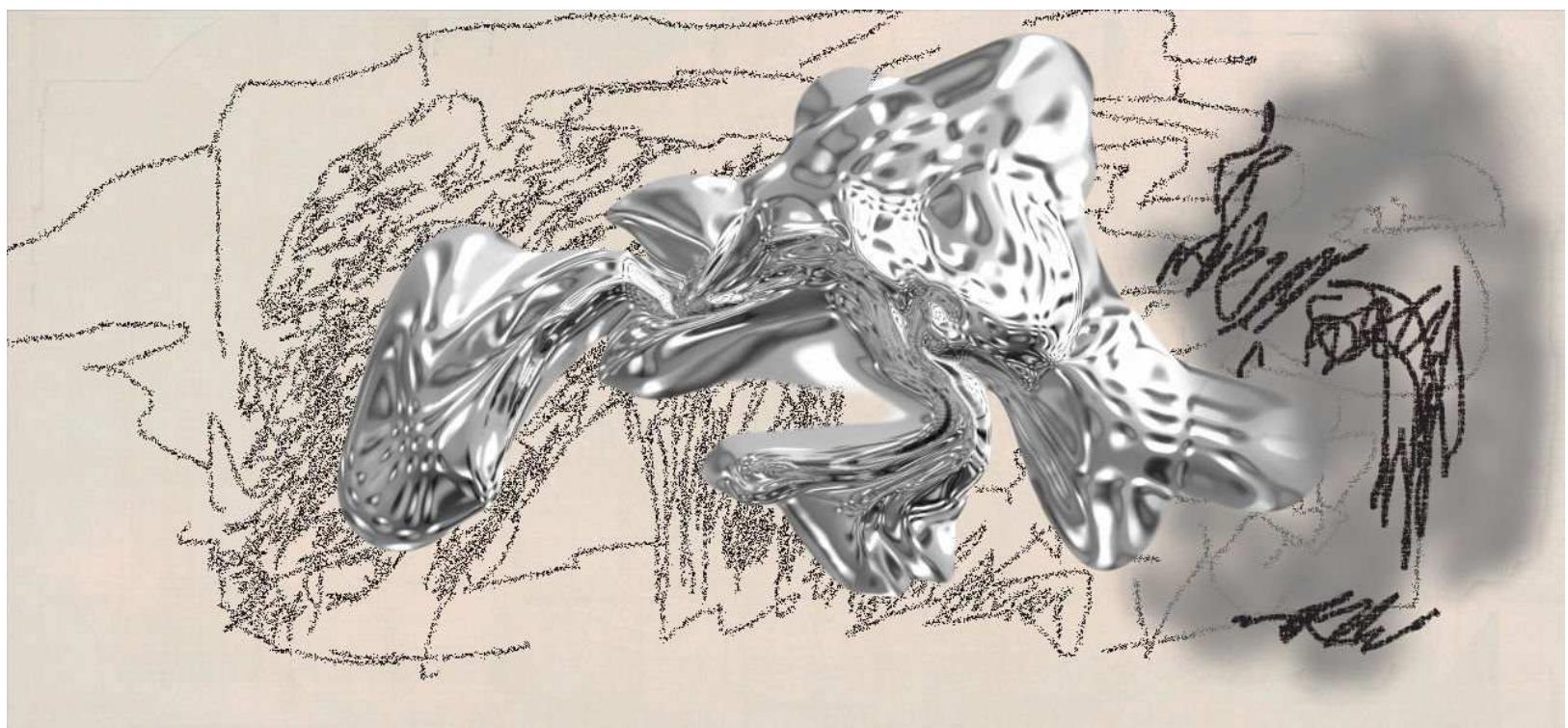


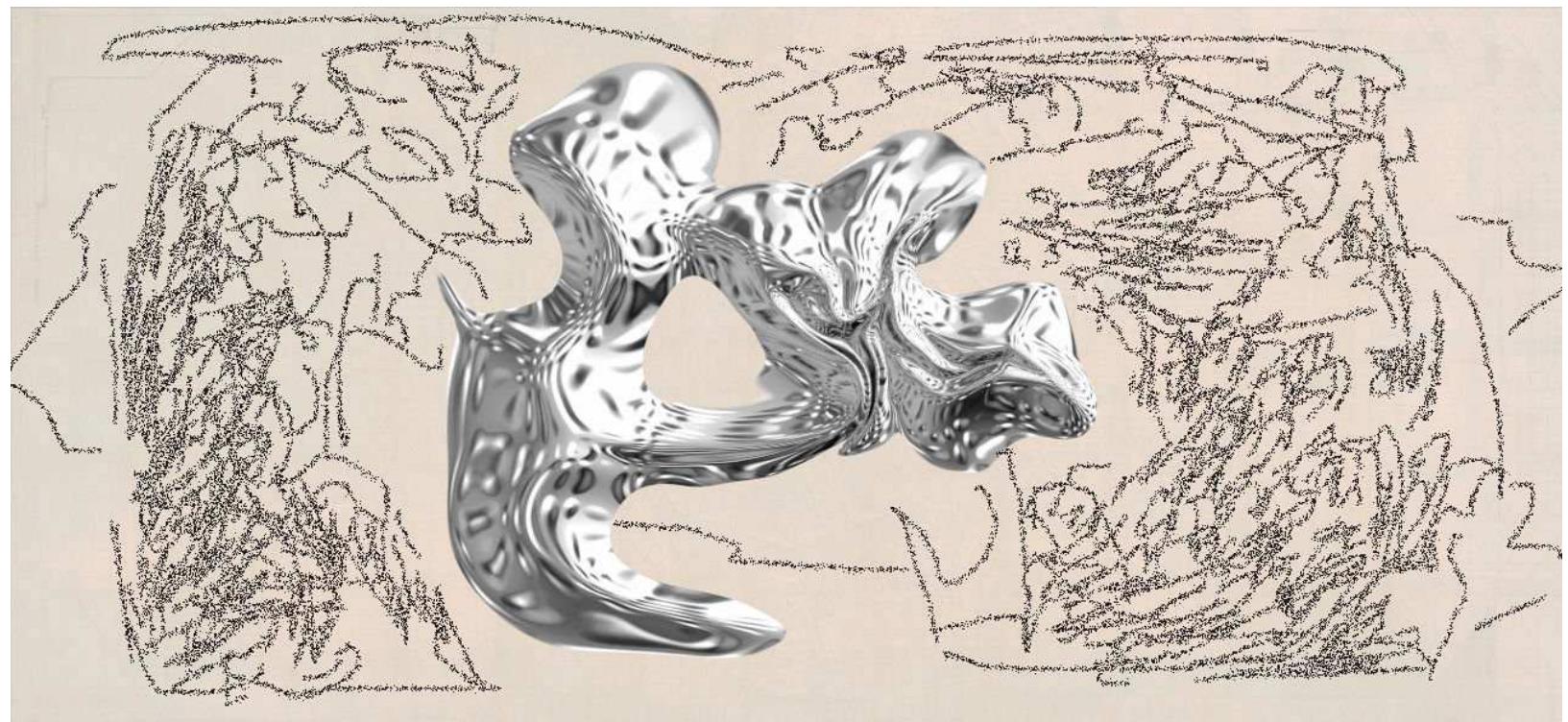


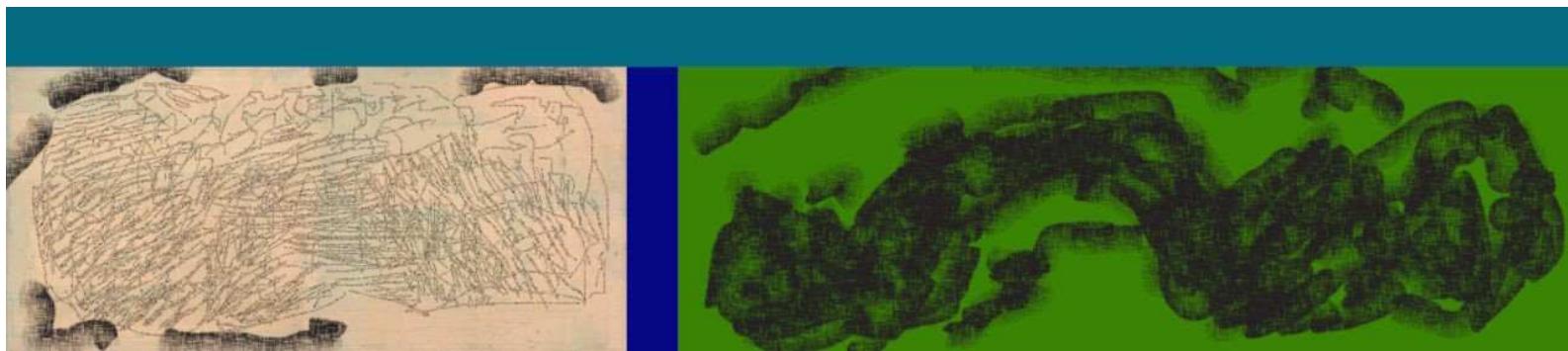




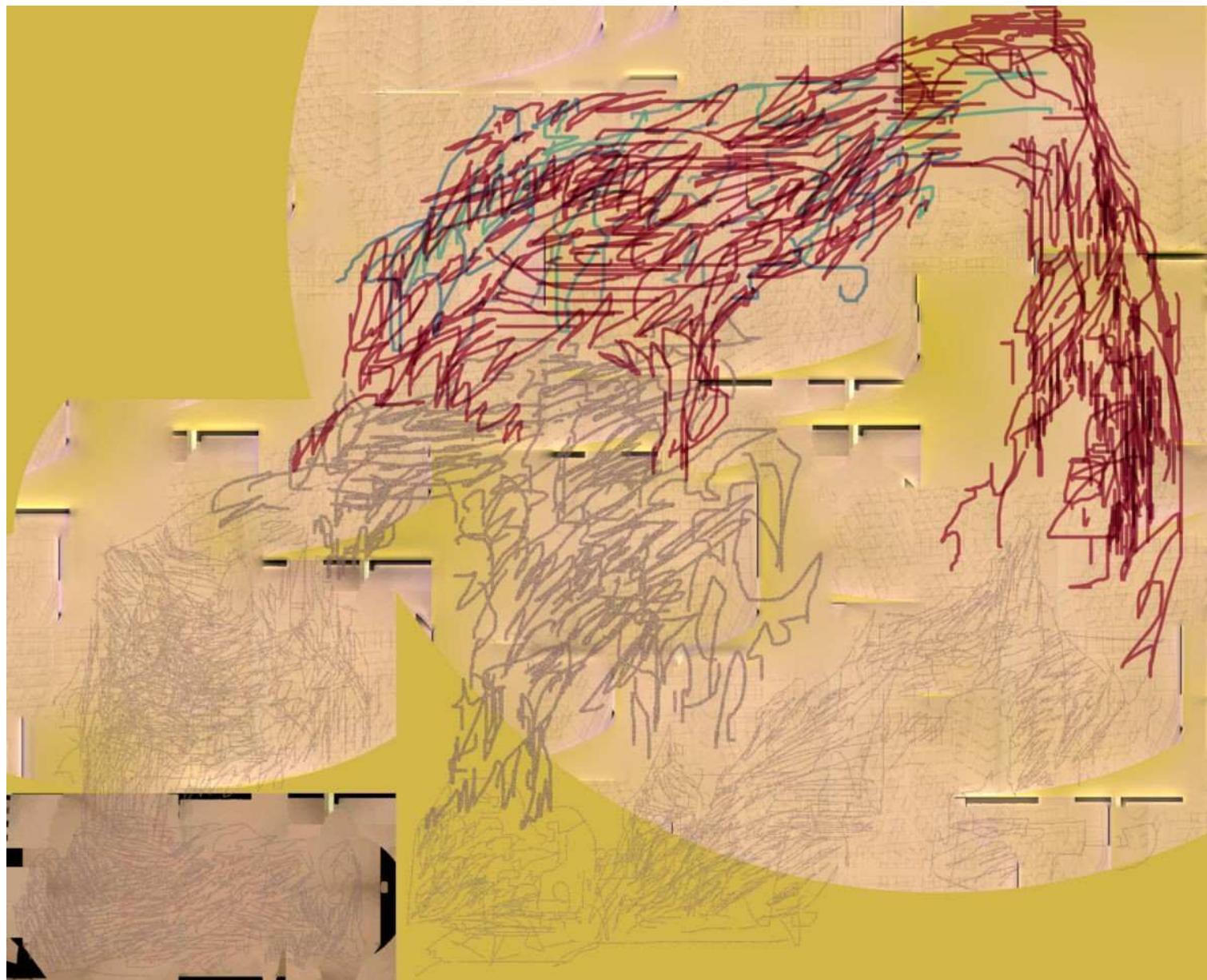


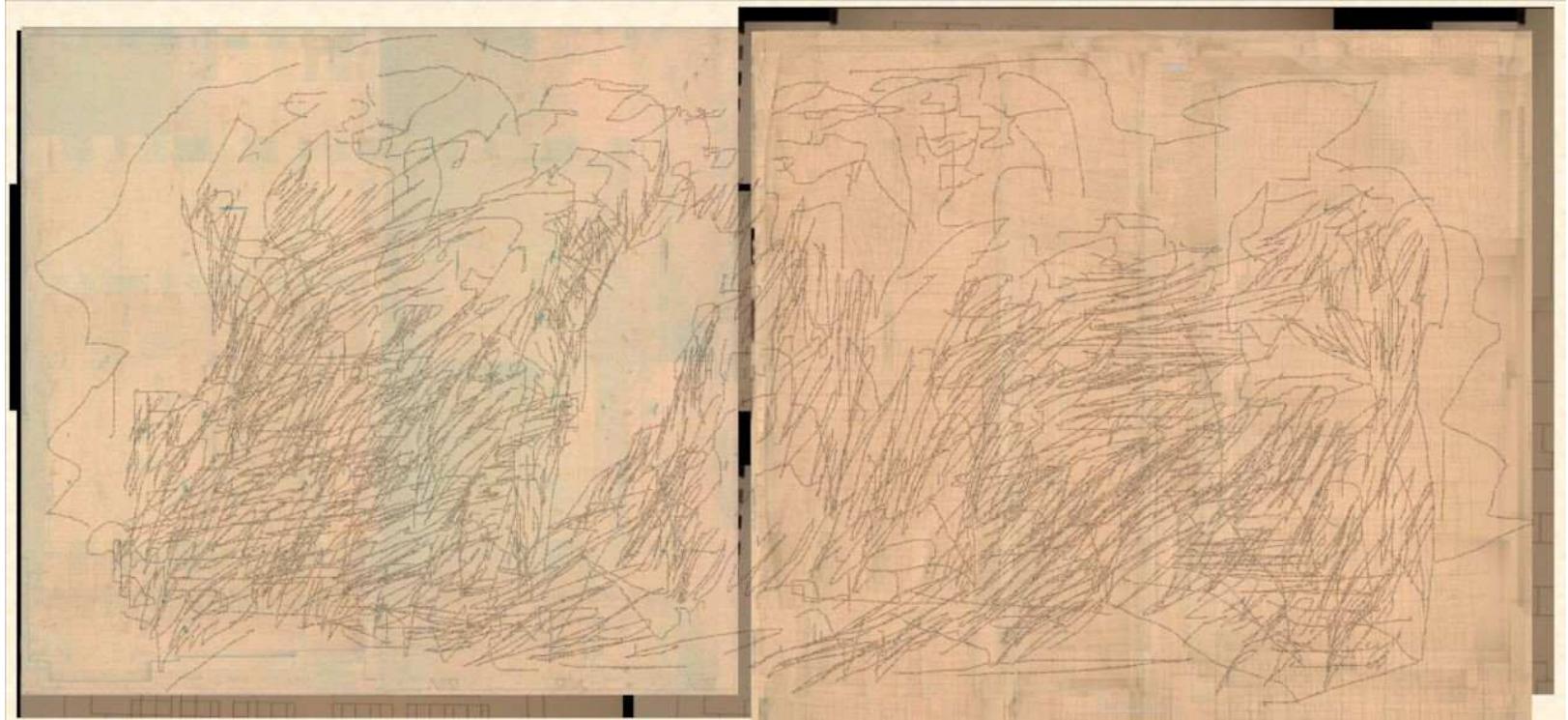


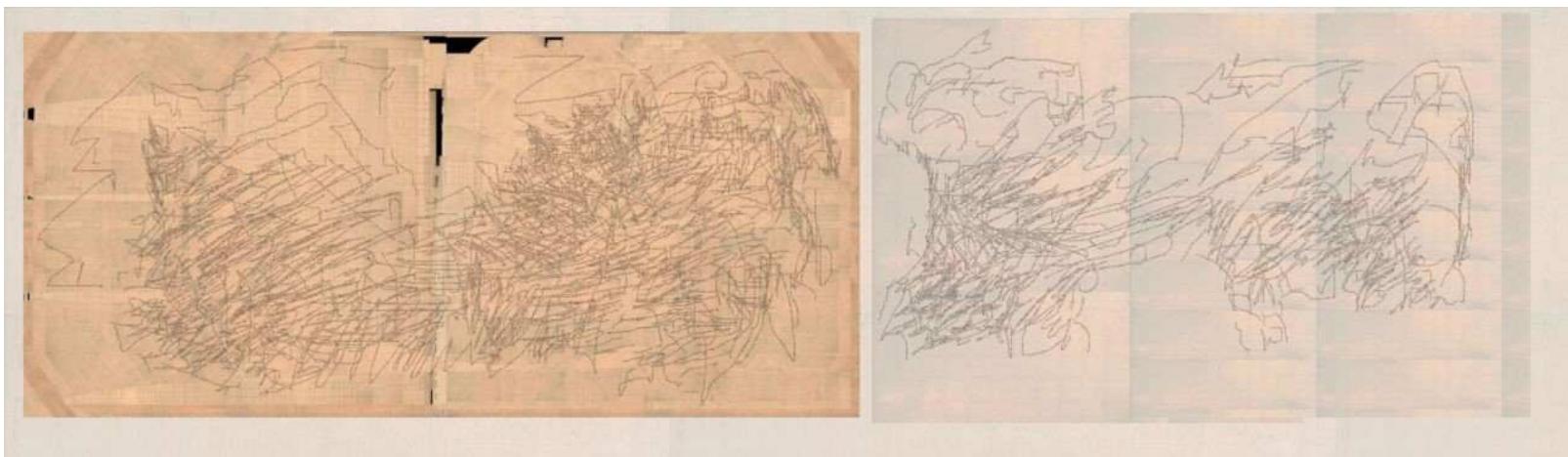


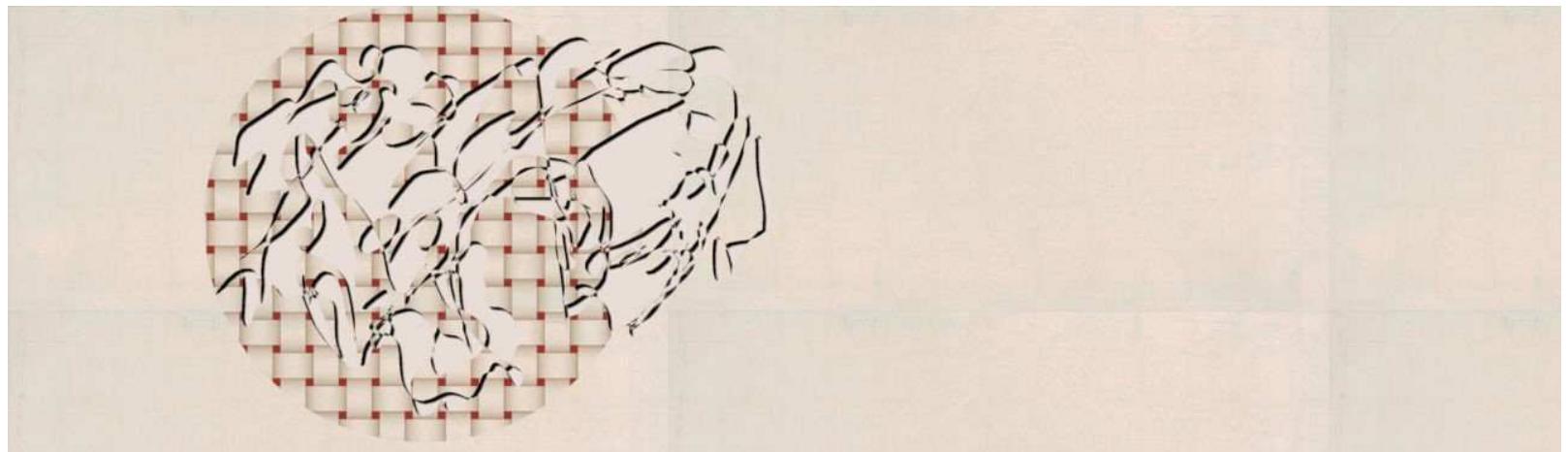


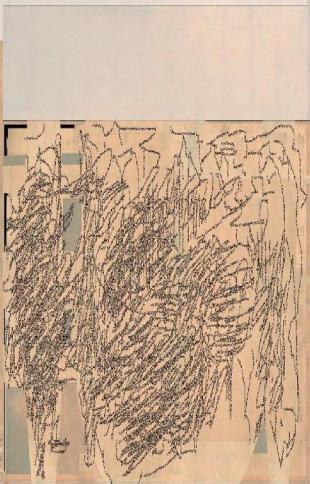
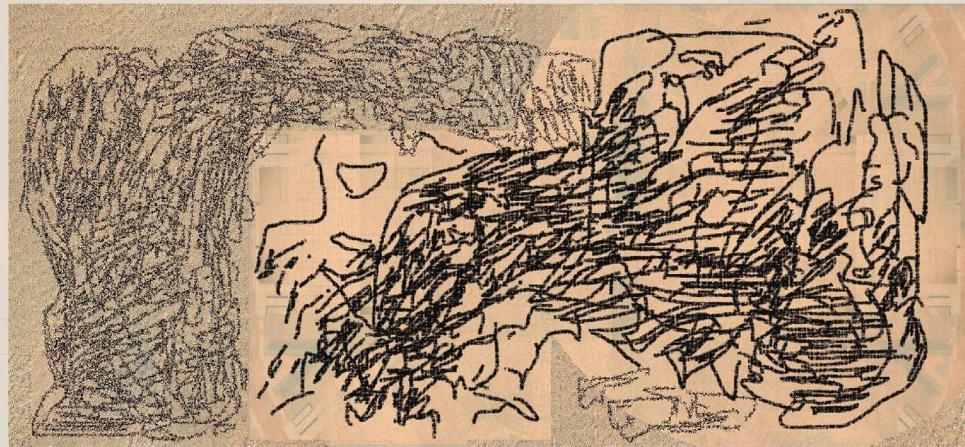


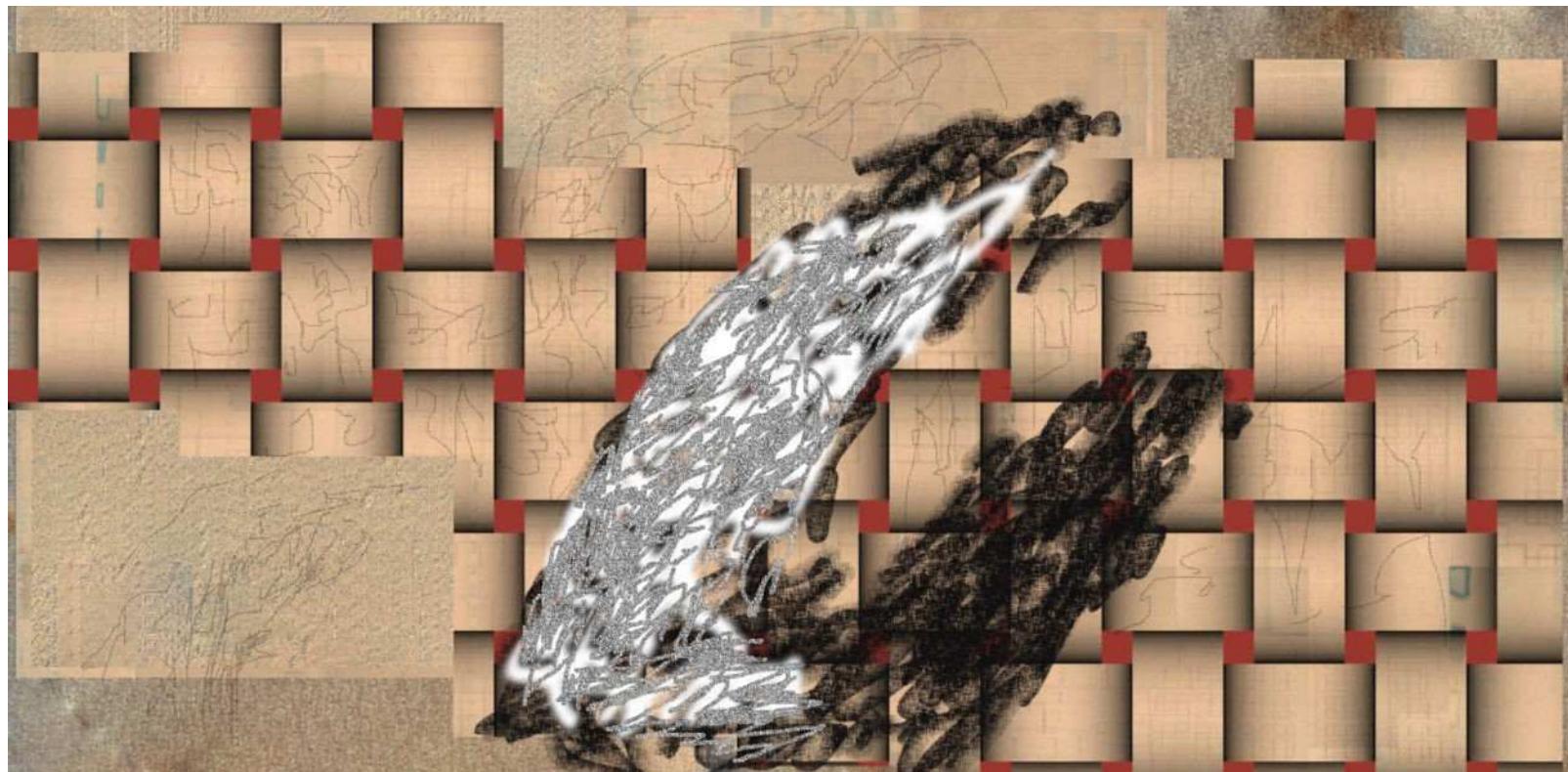


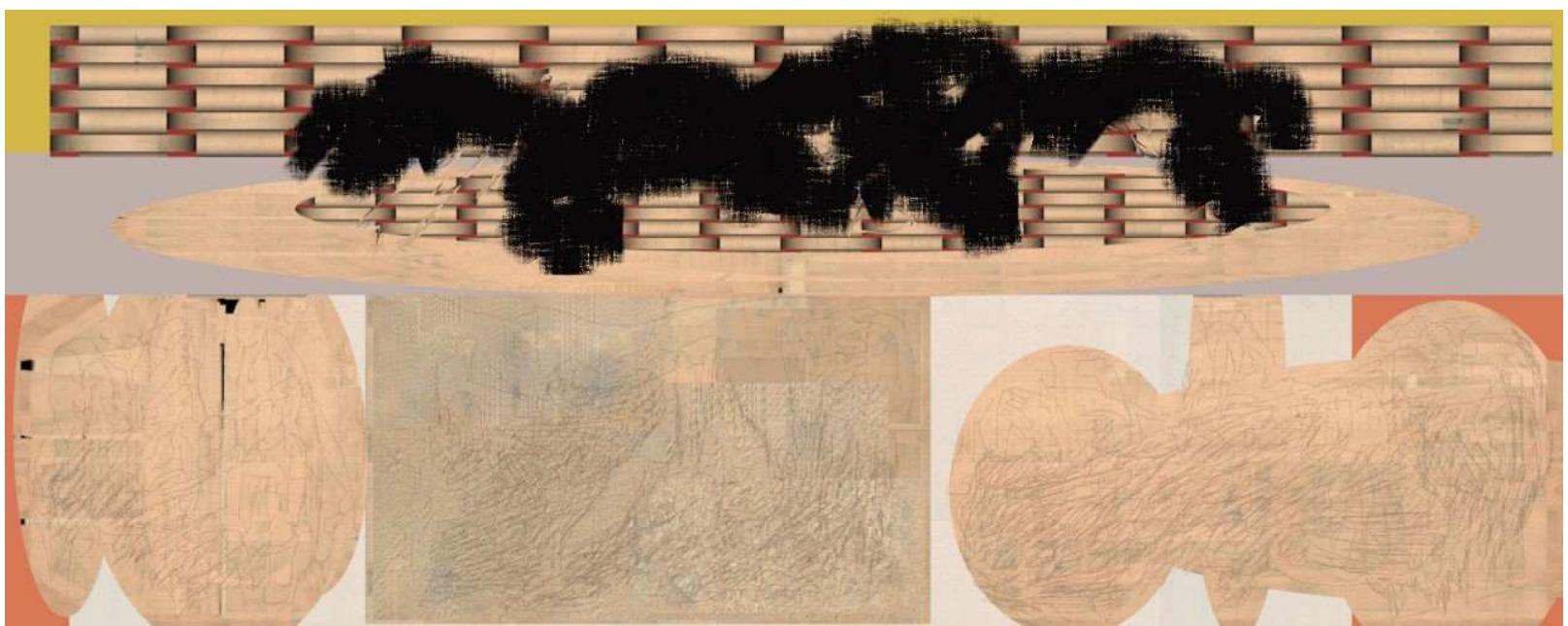


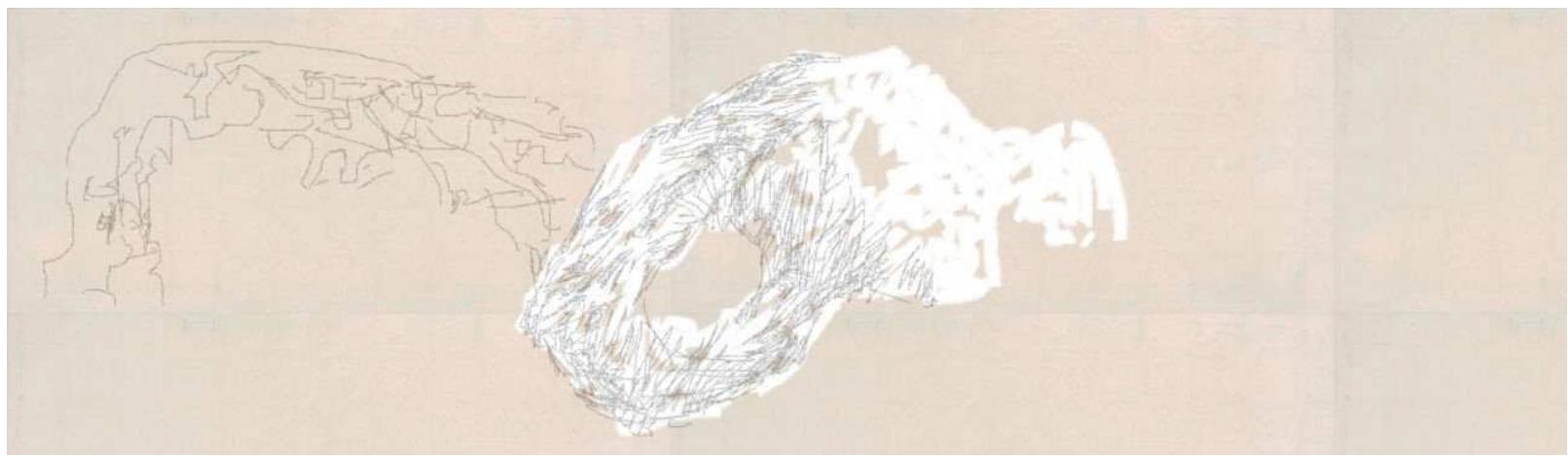


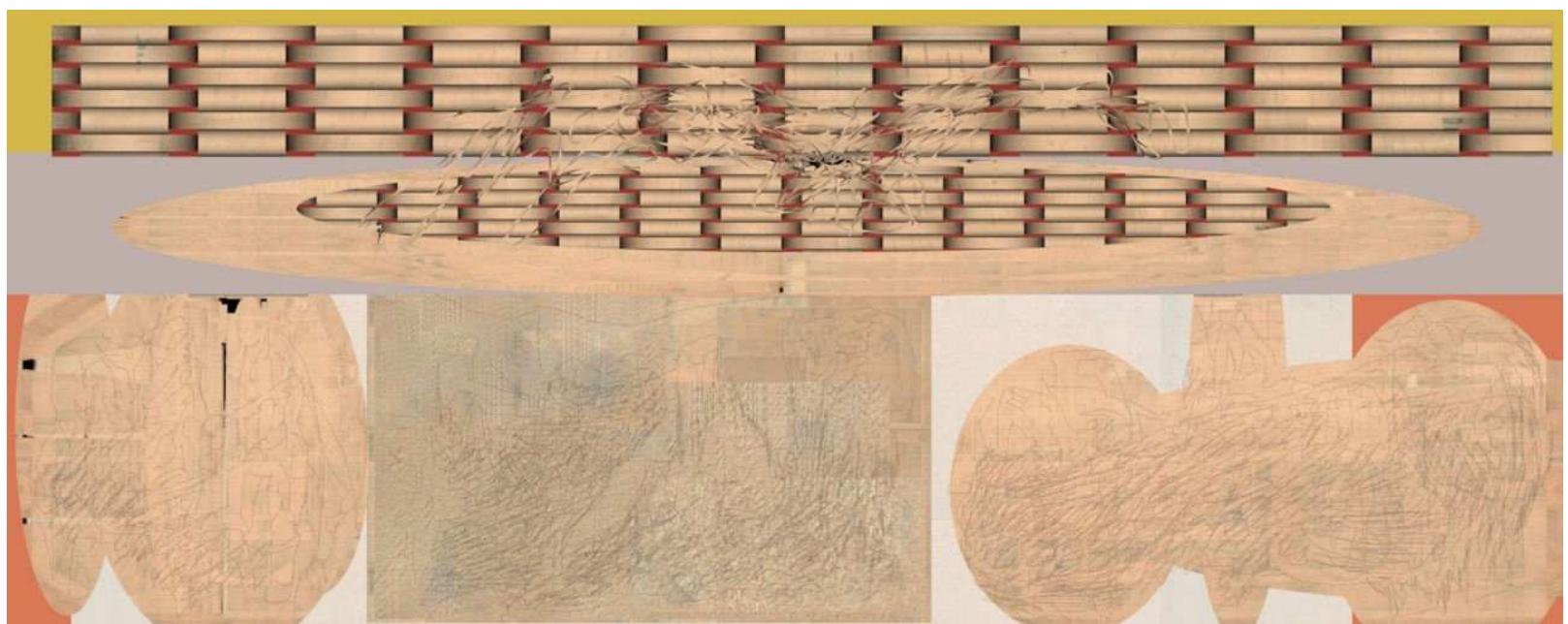




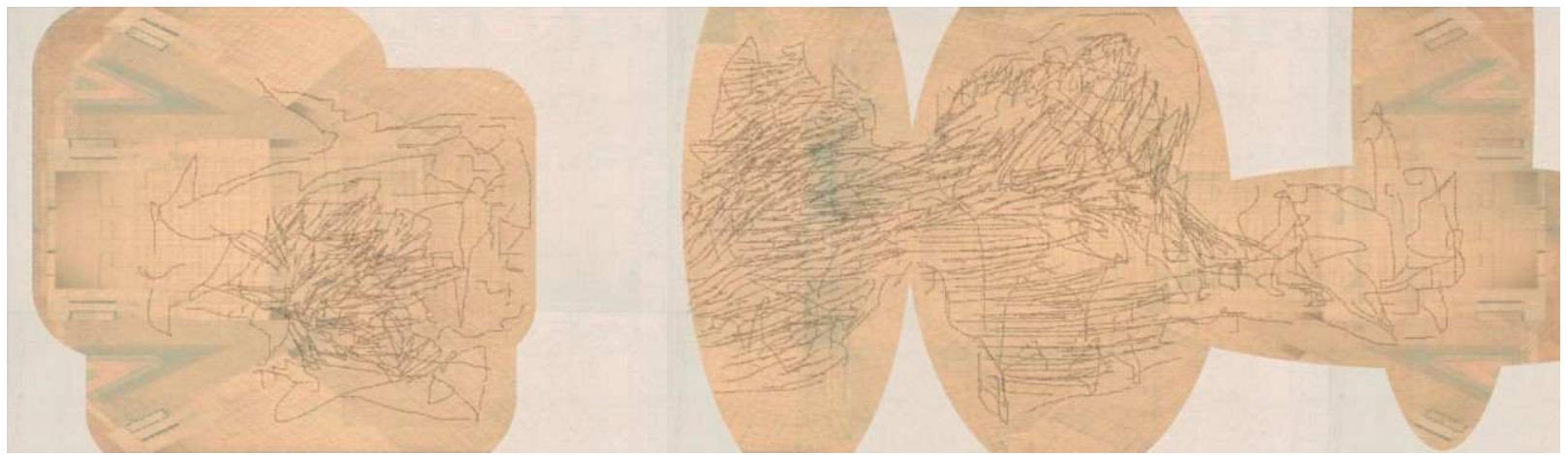


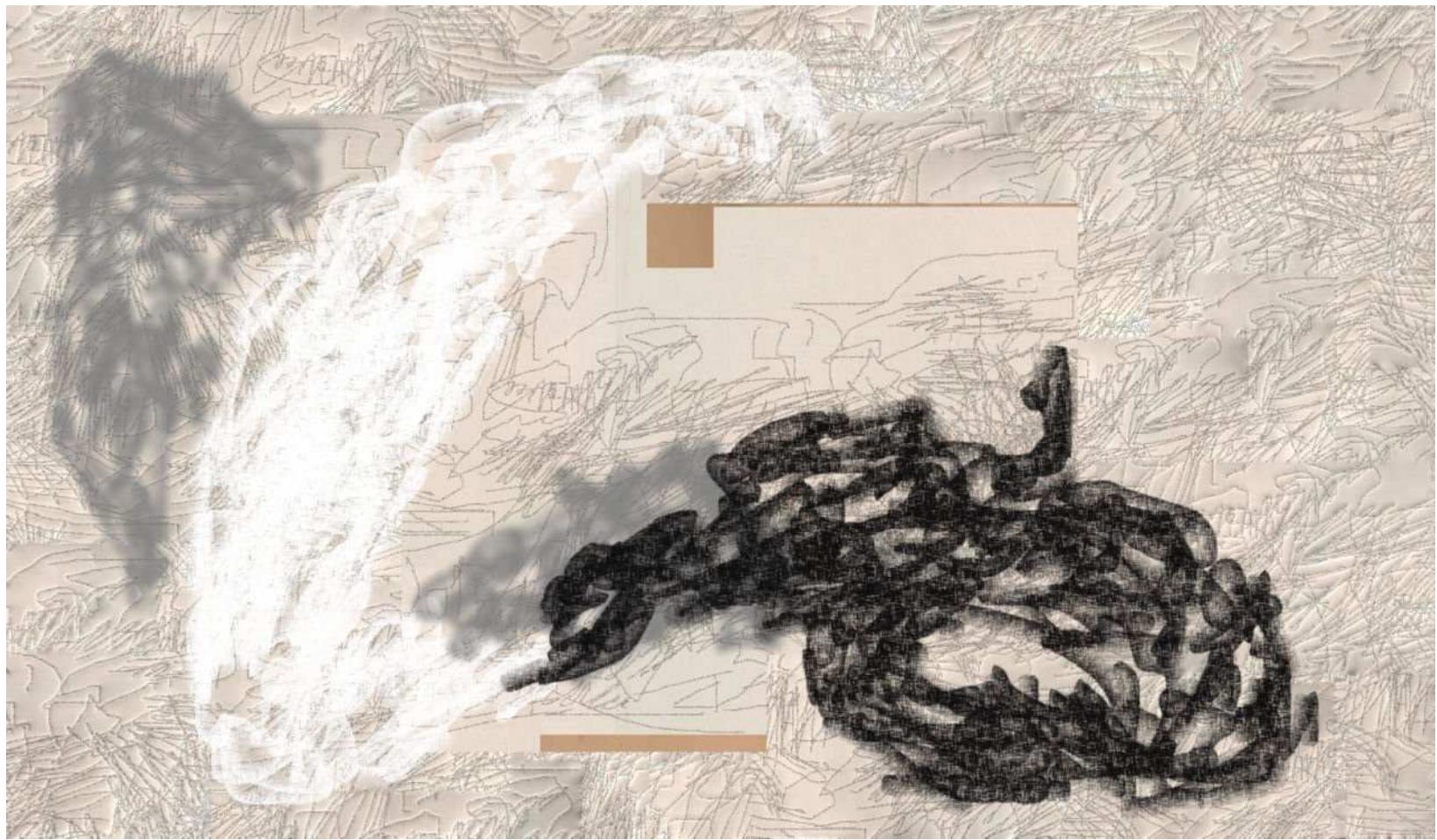


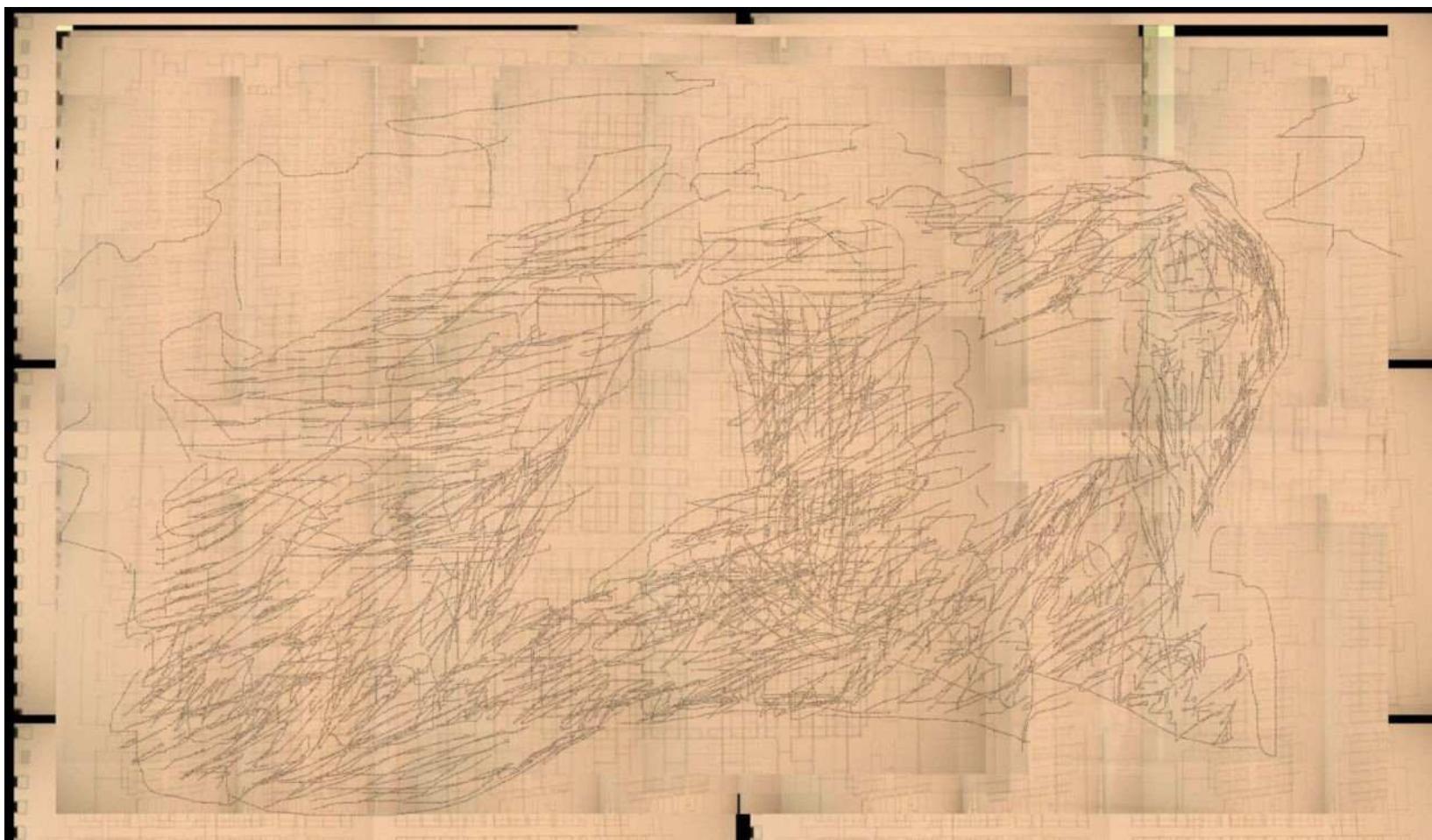


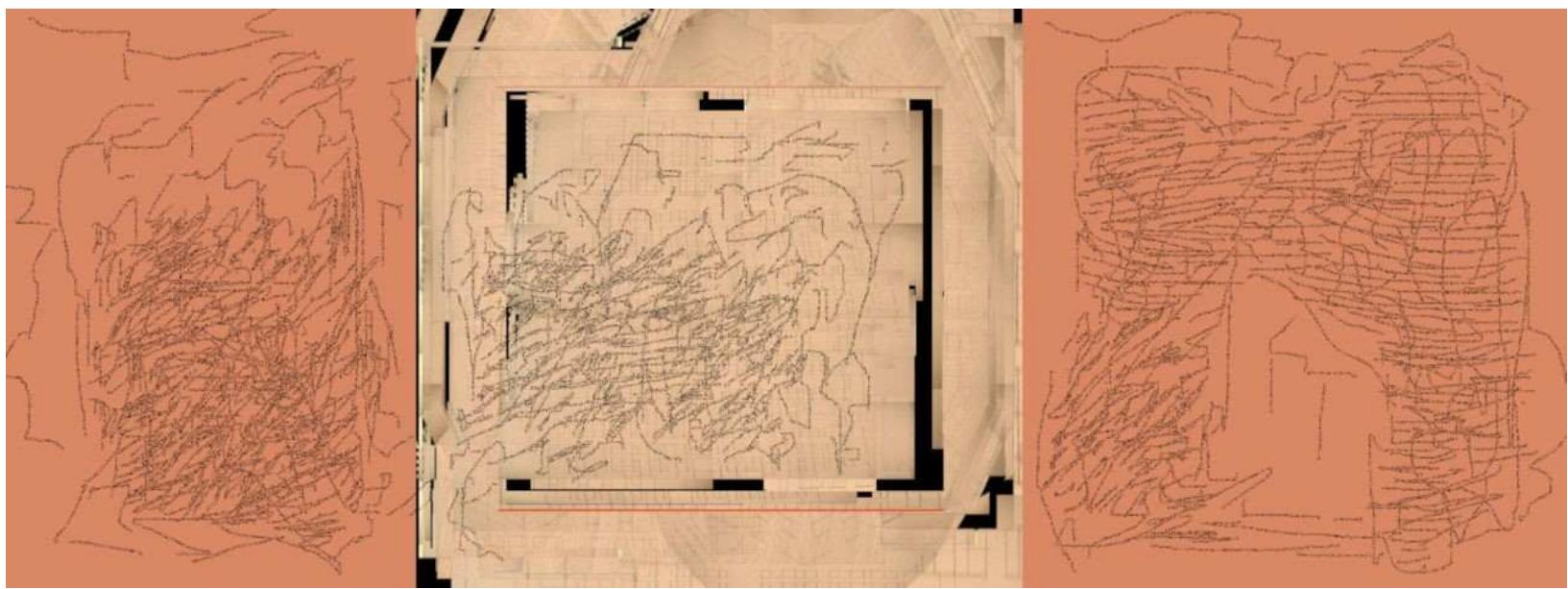




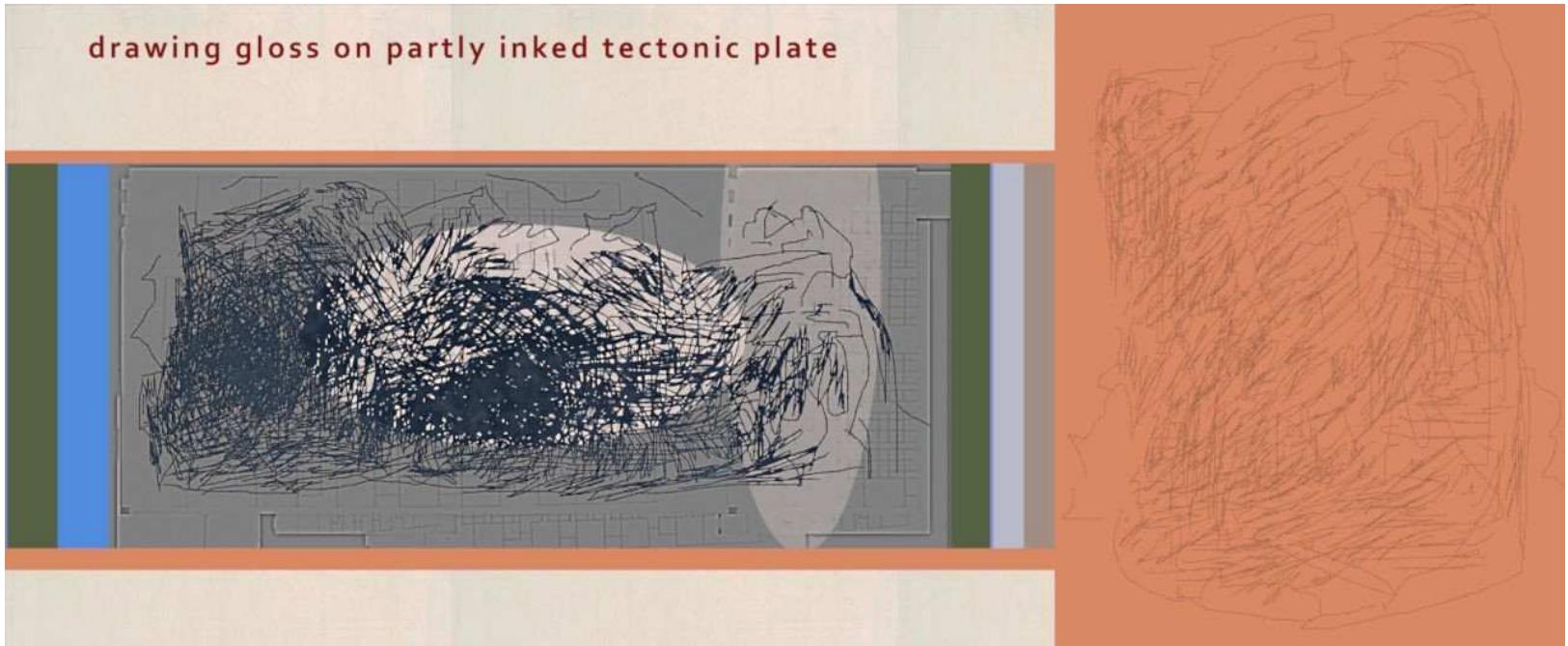


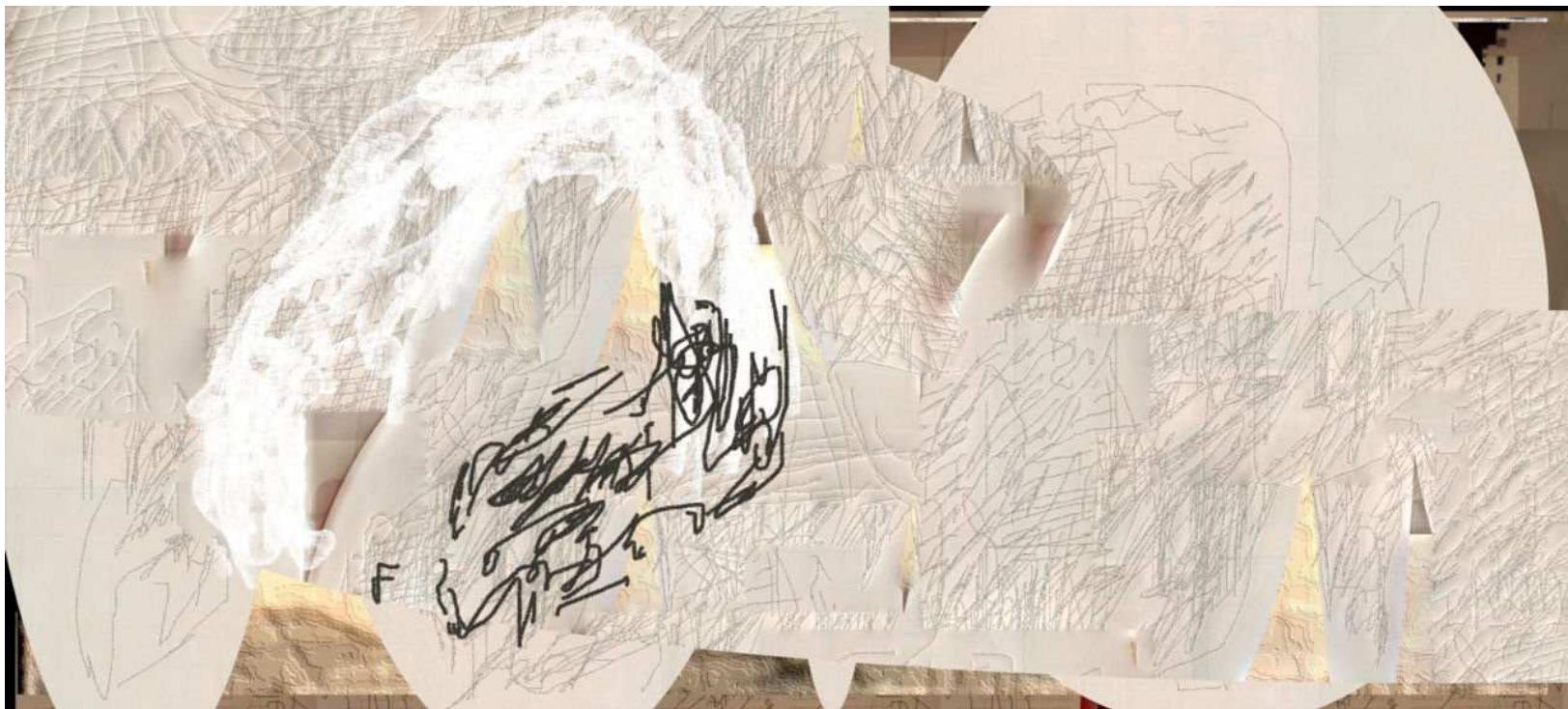


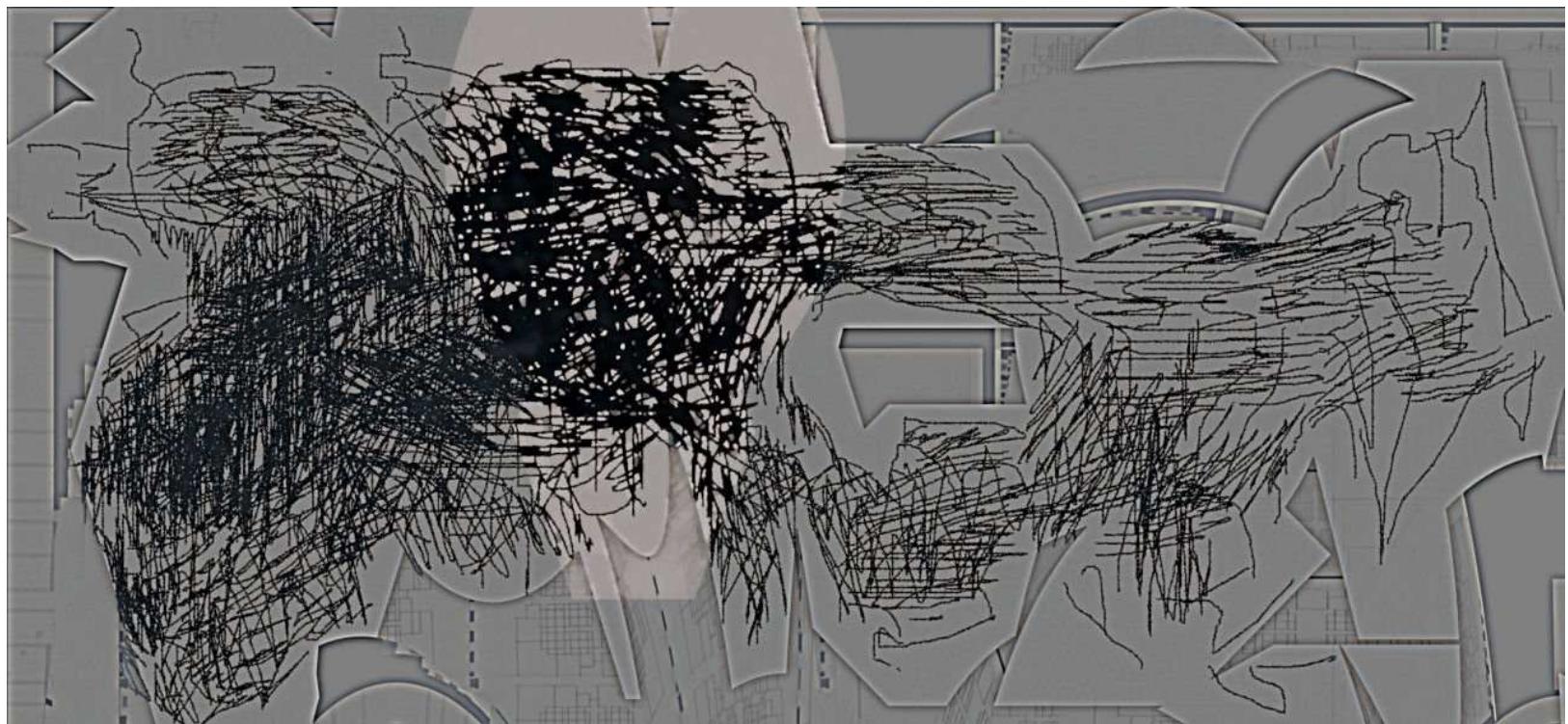




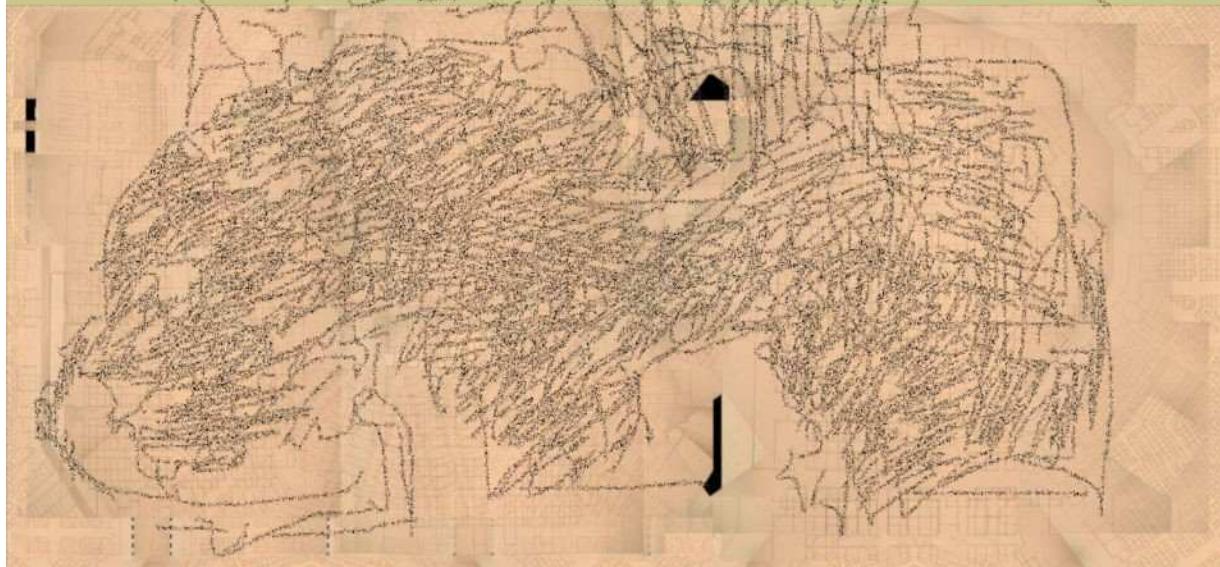
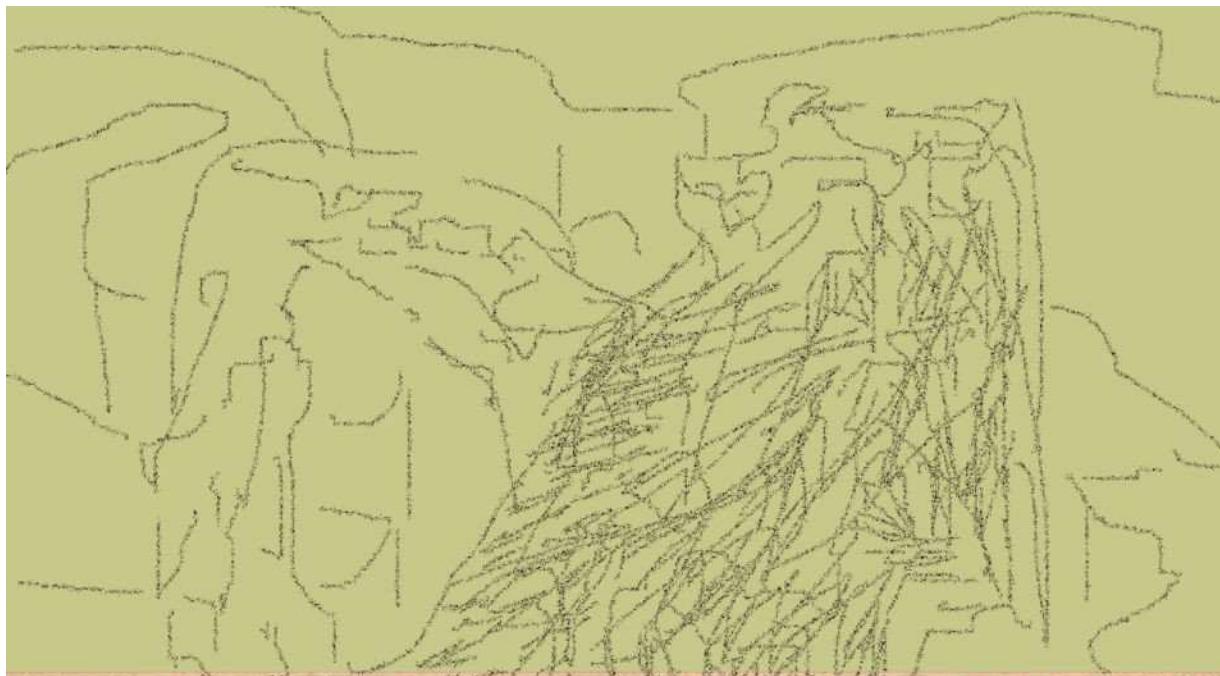
drawing gloss on partly inked tectonic plate

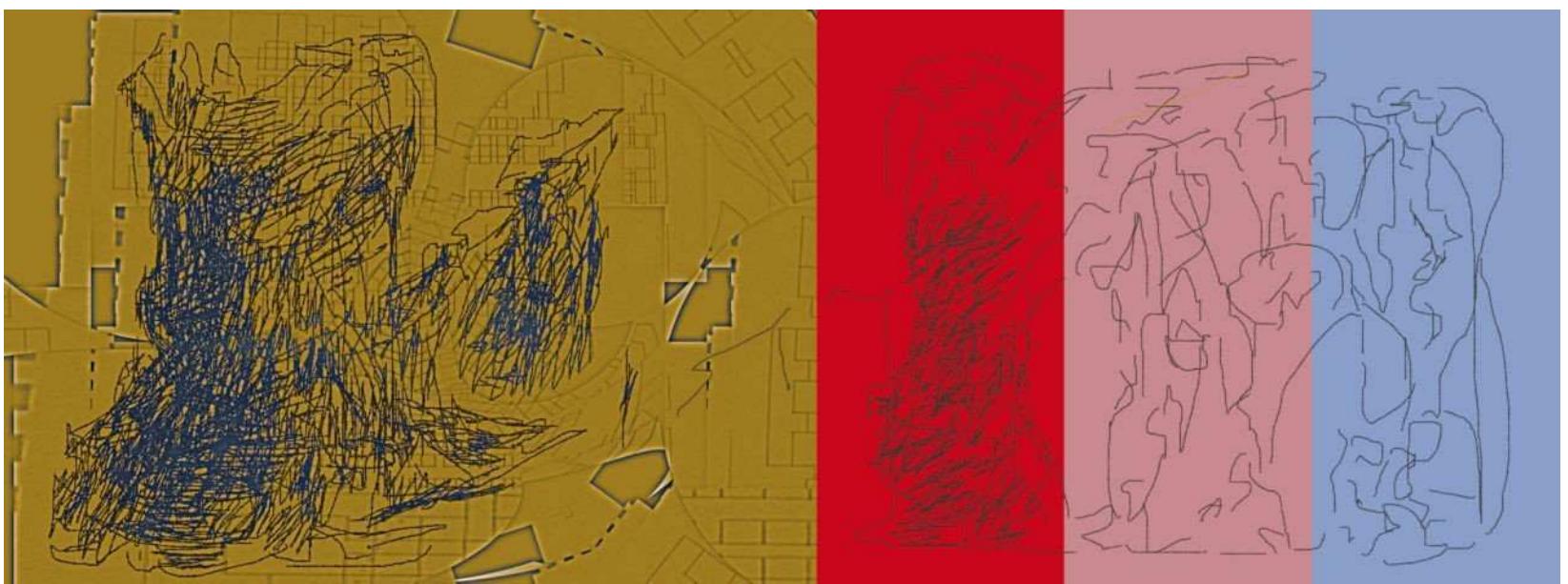


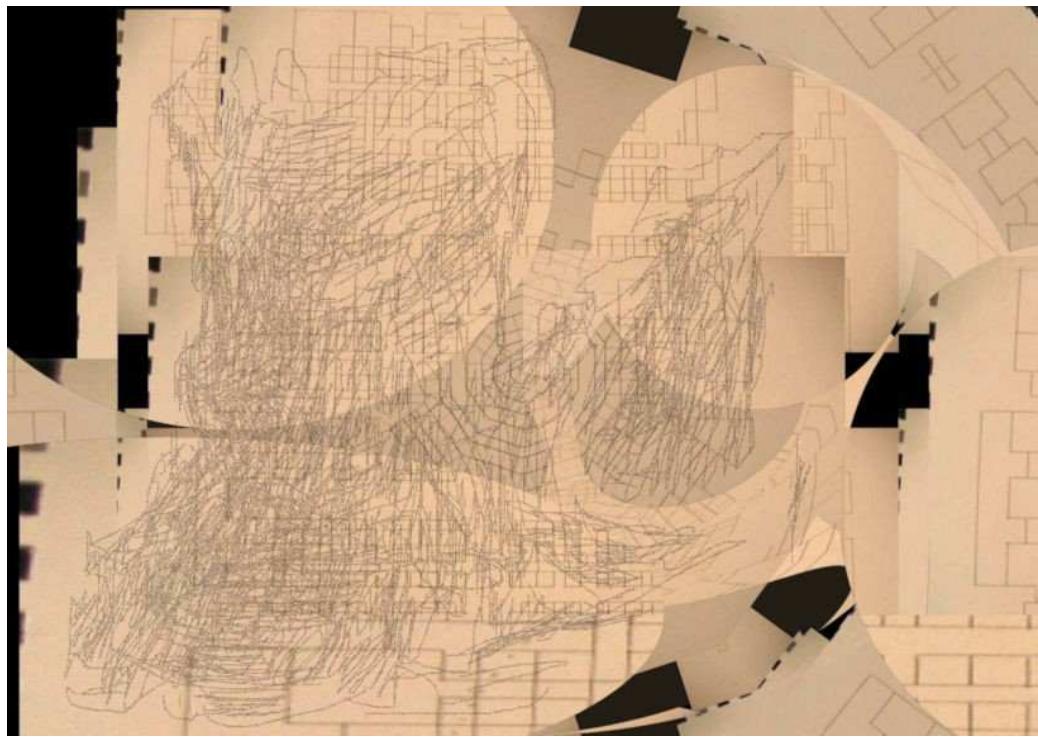


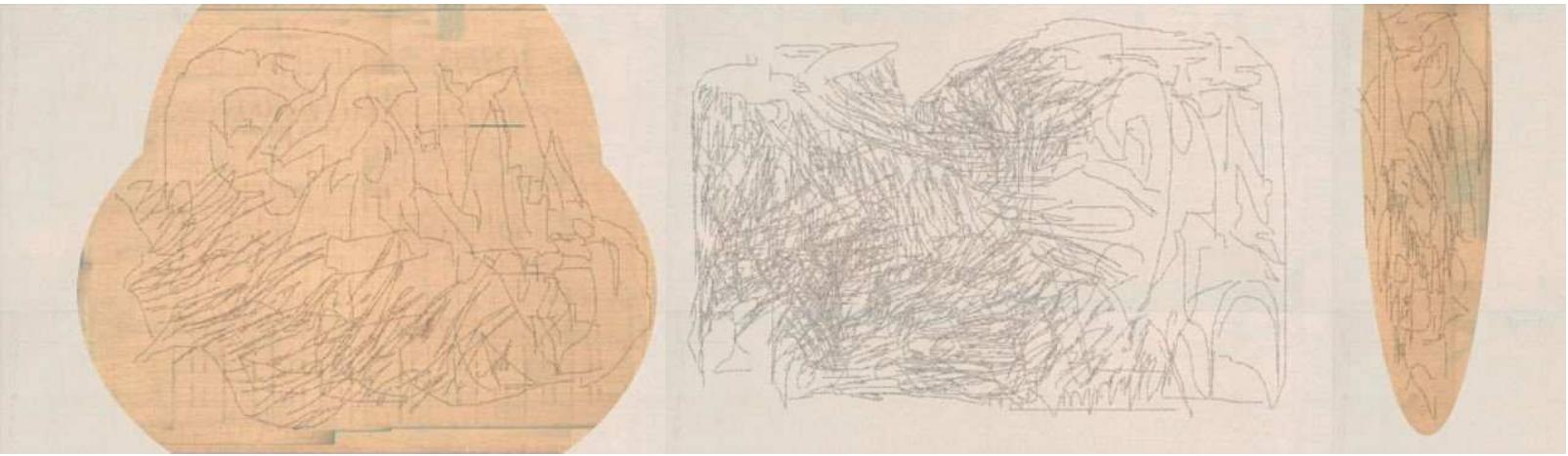


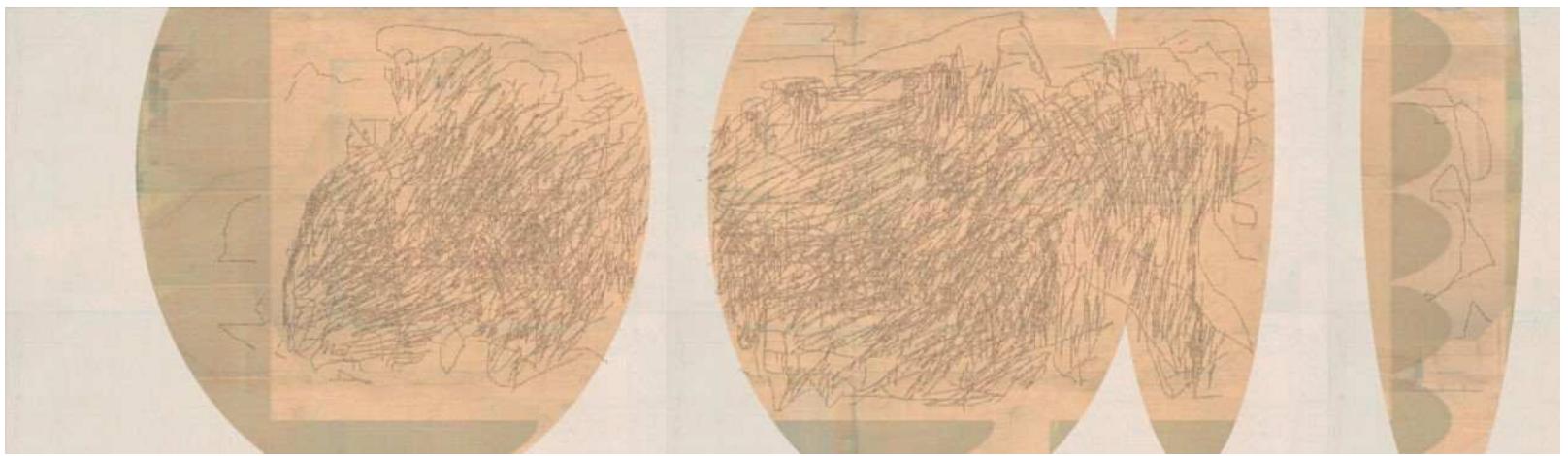




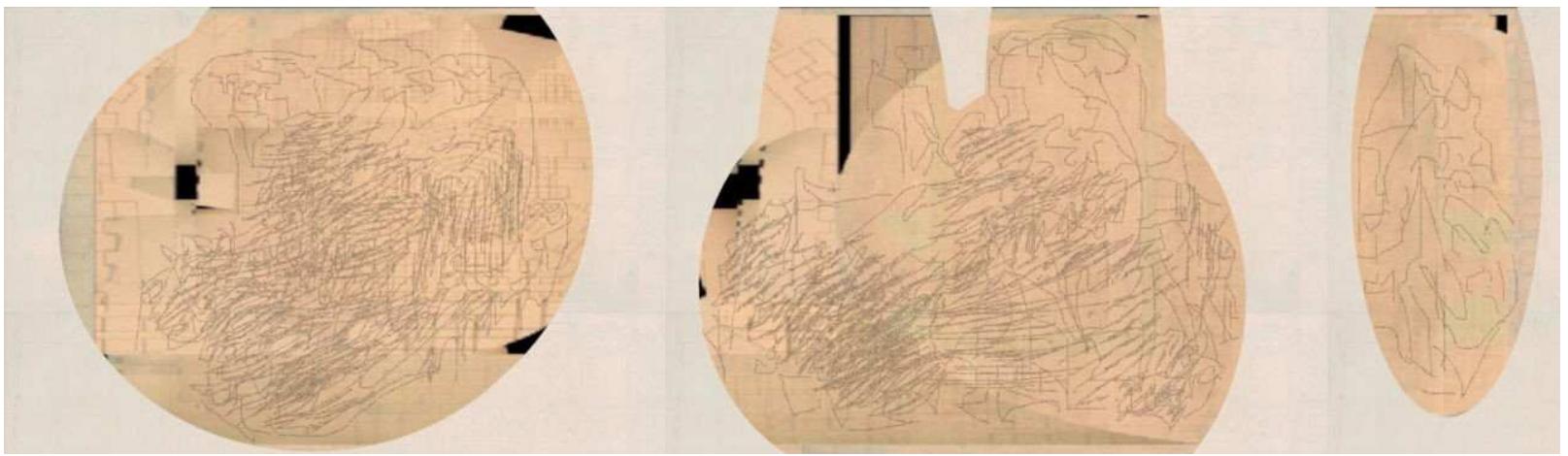


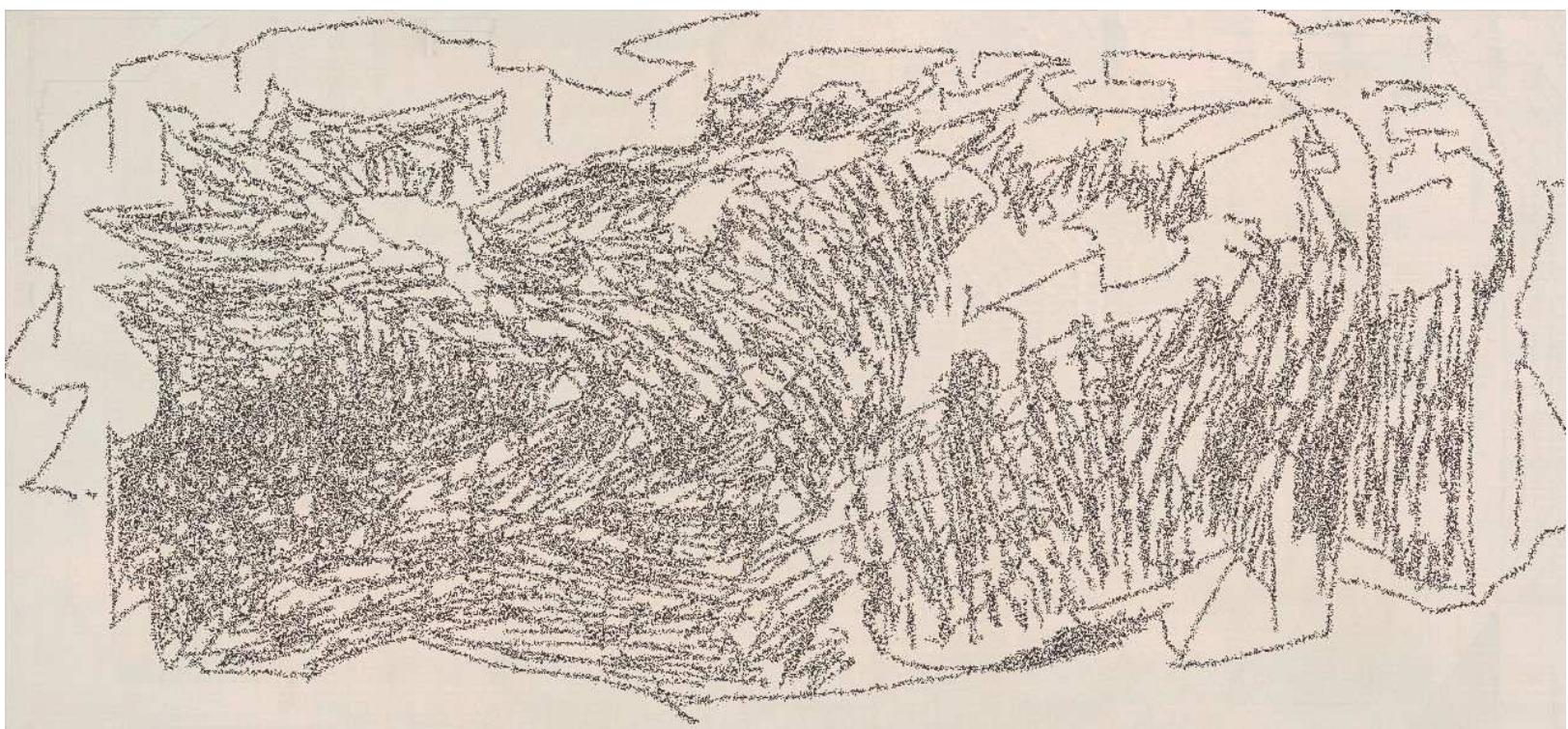


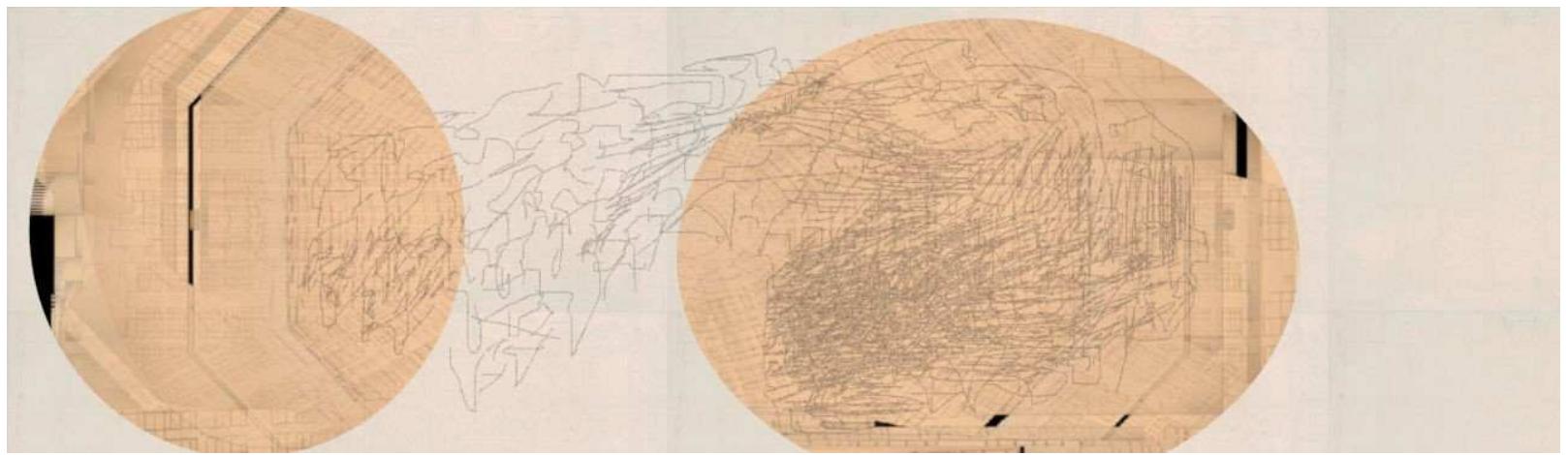


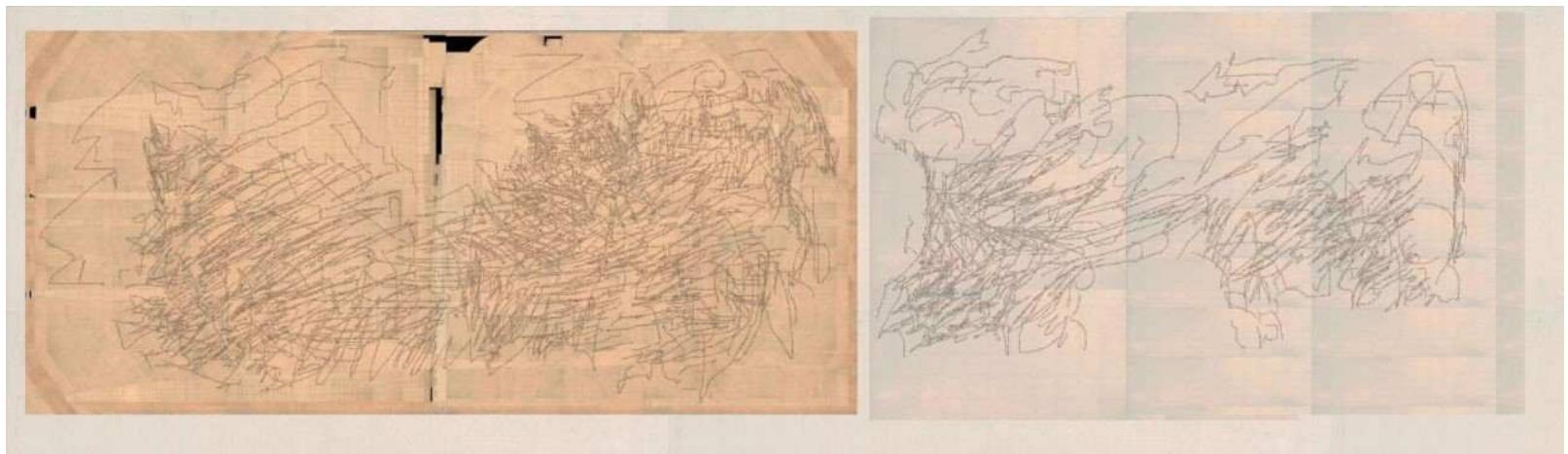


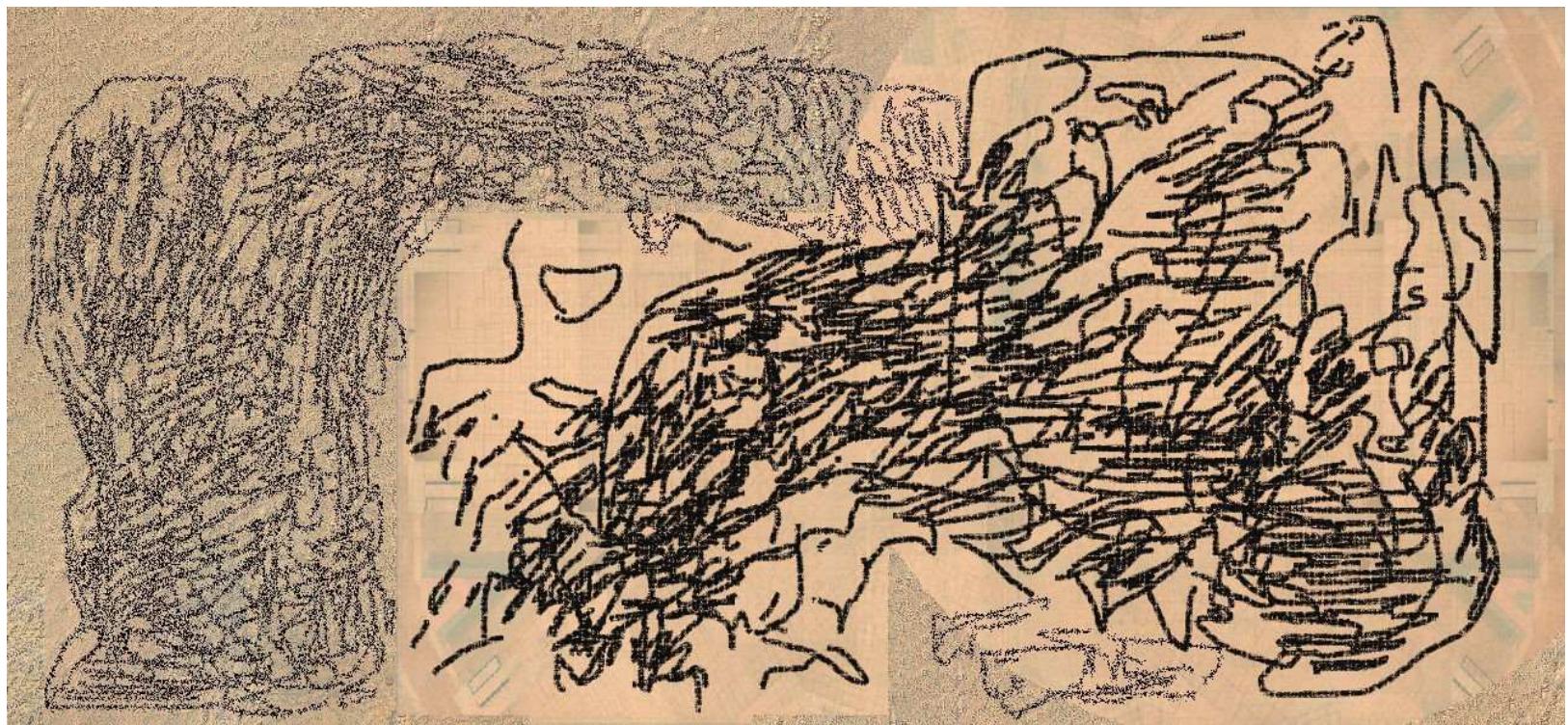


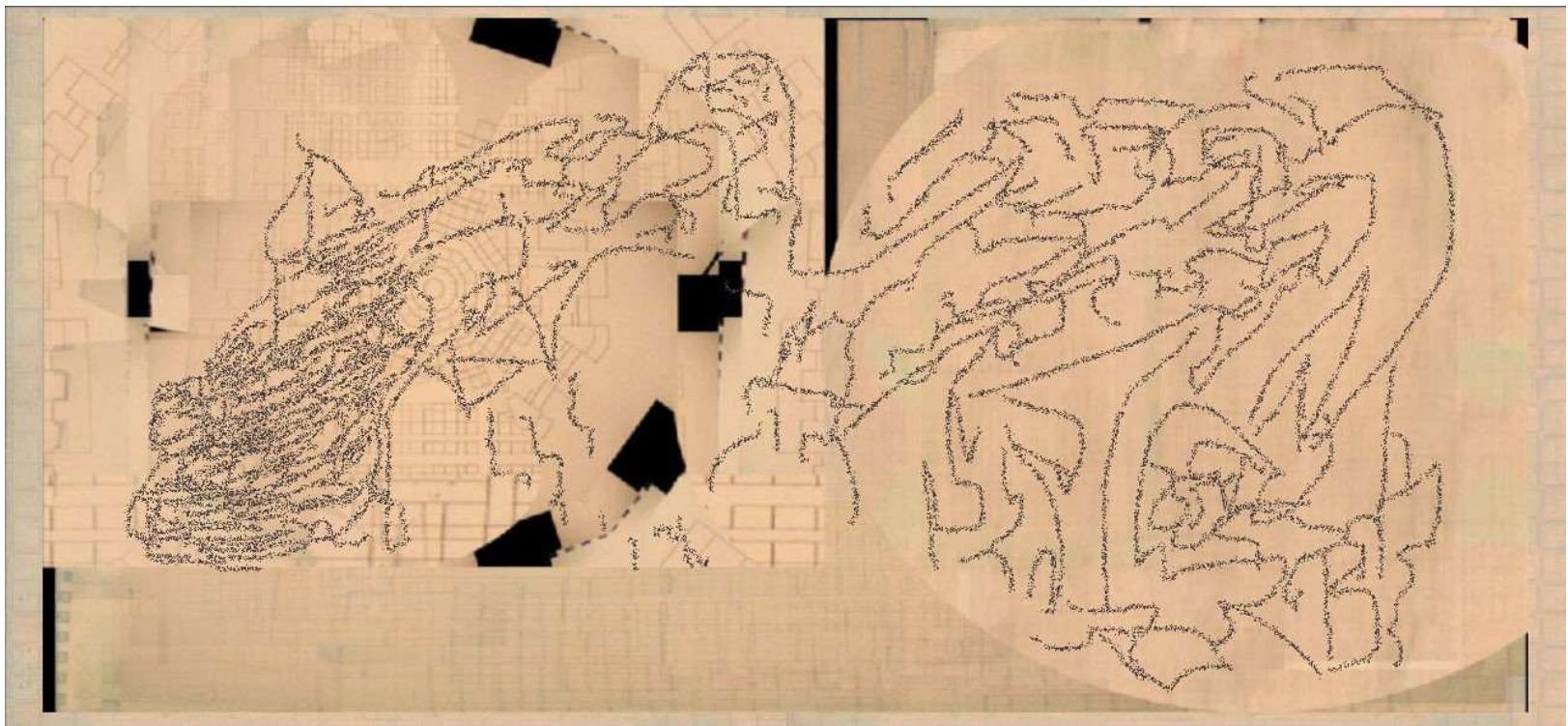


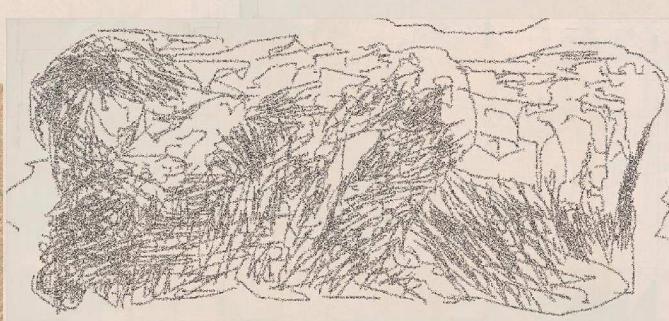


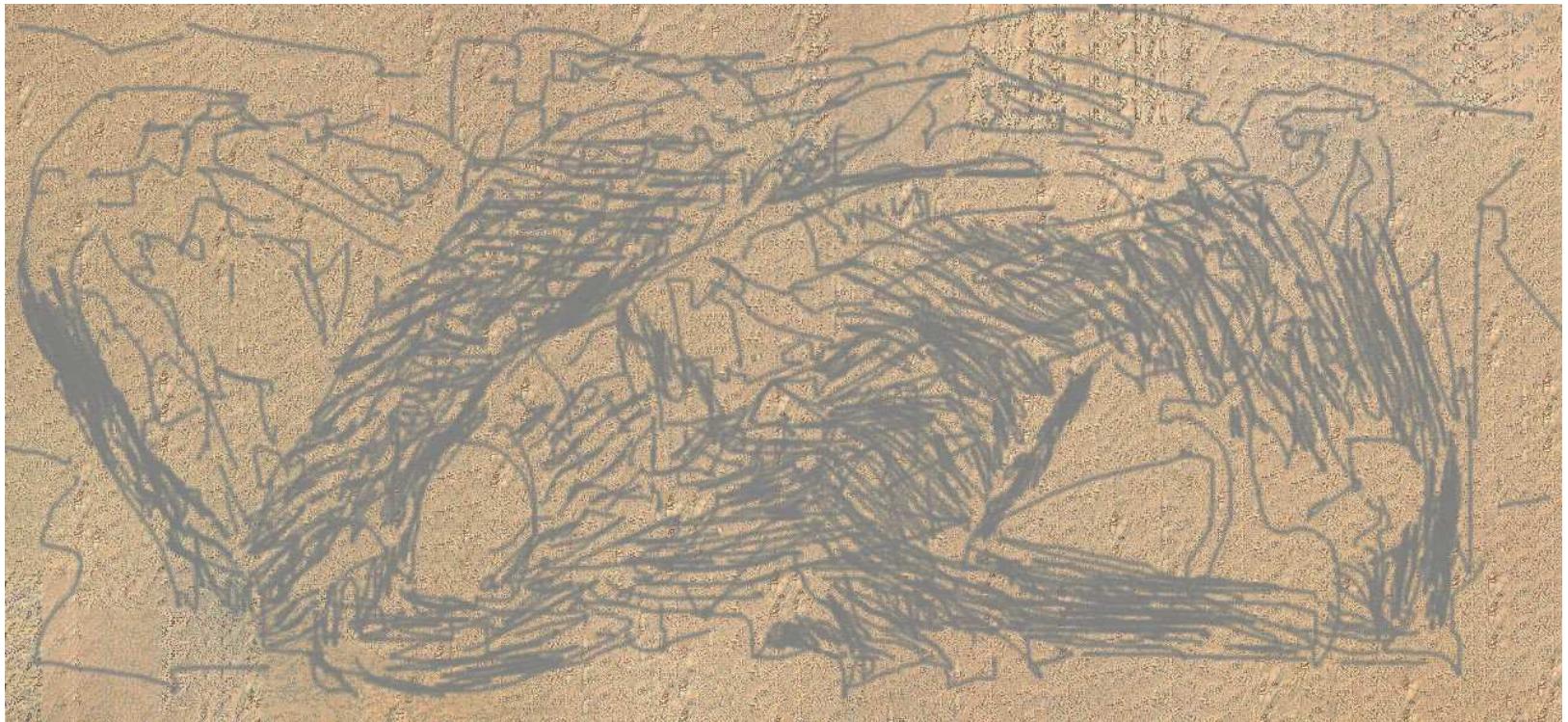




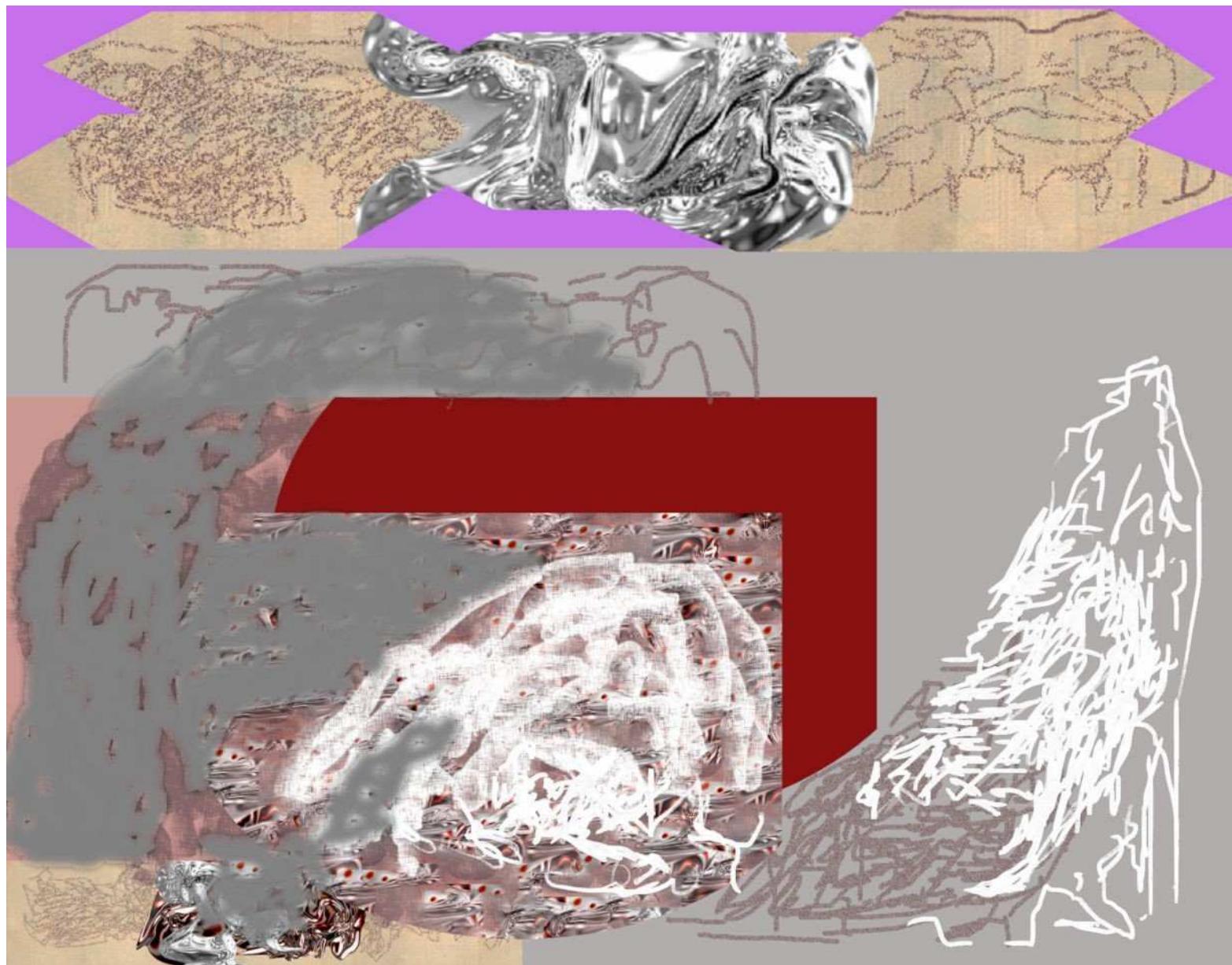








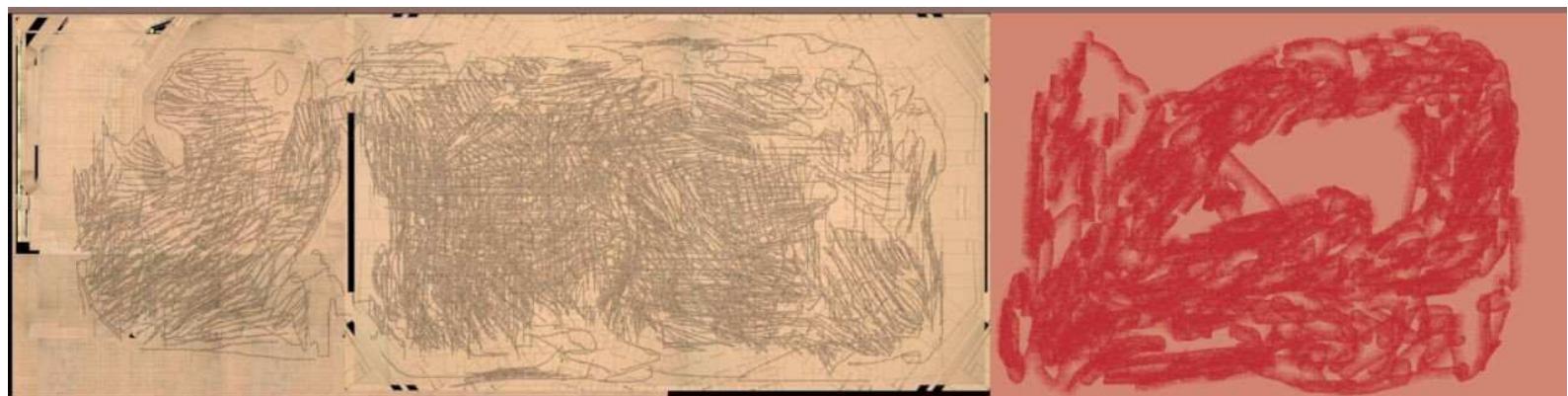






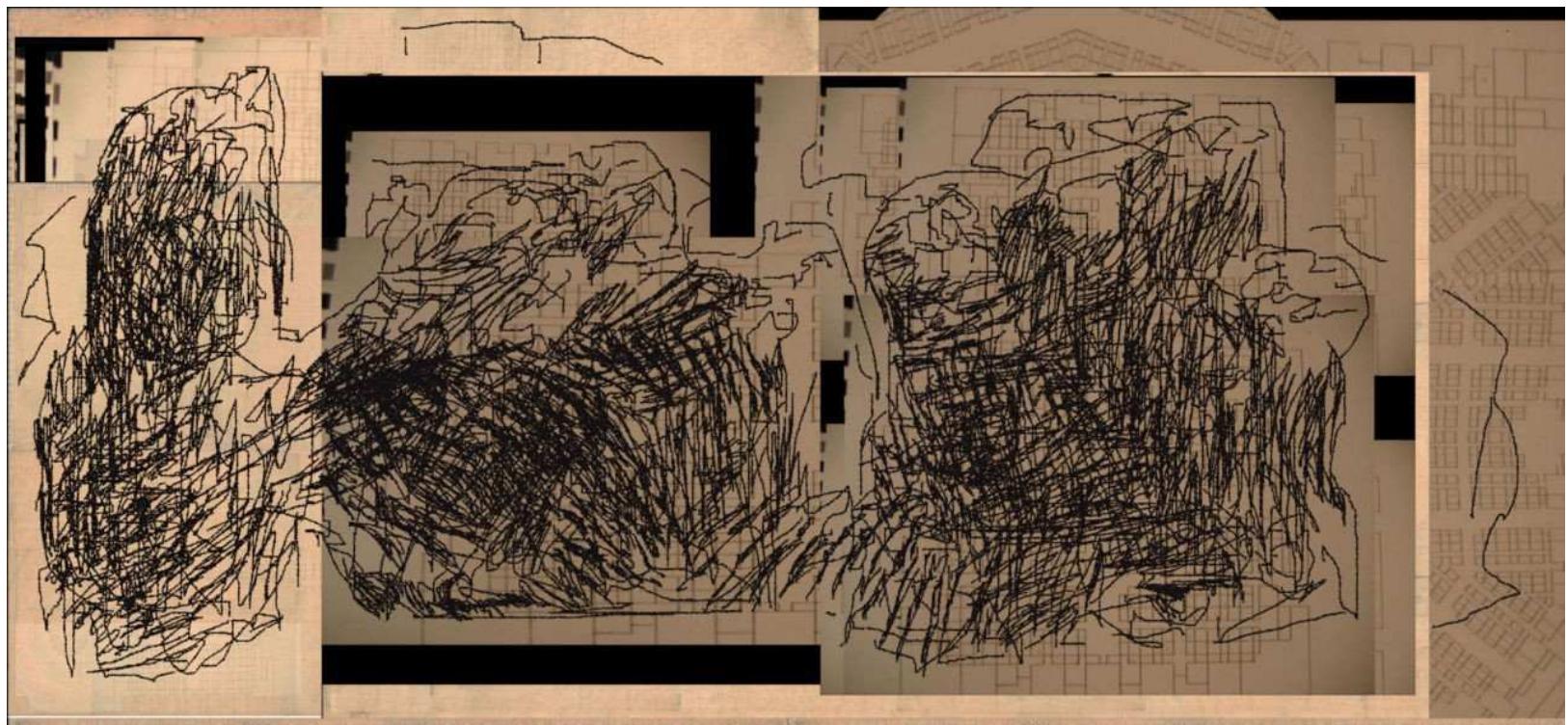






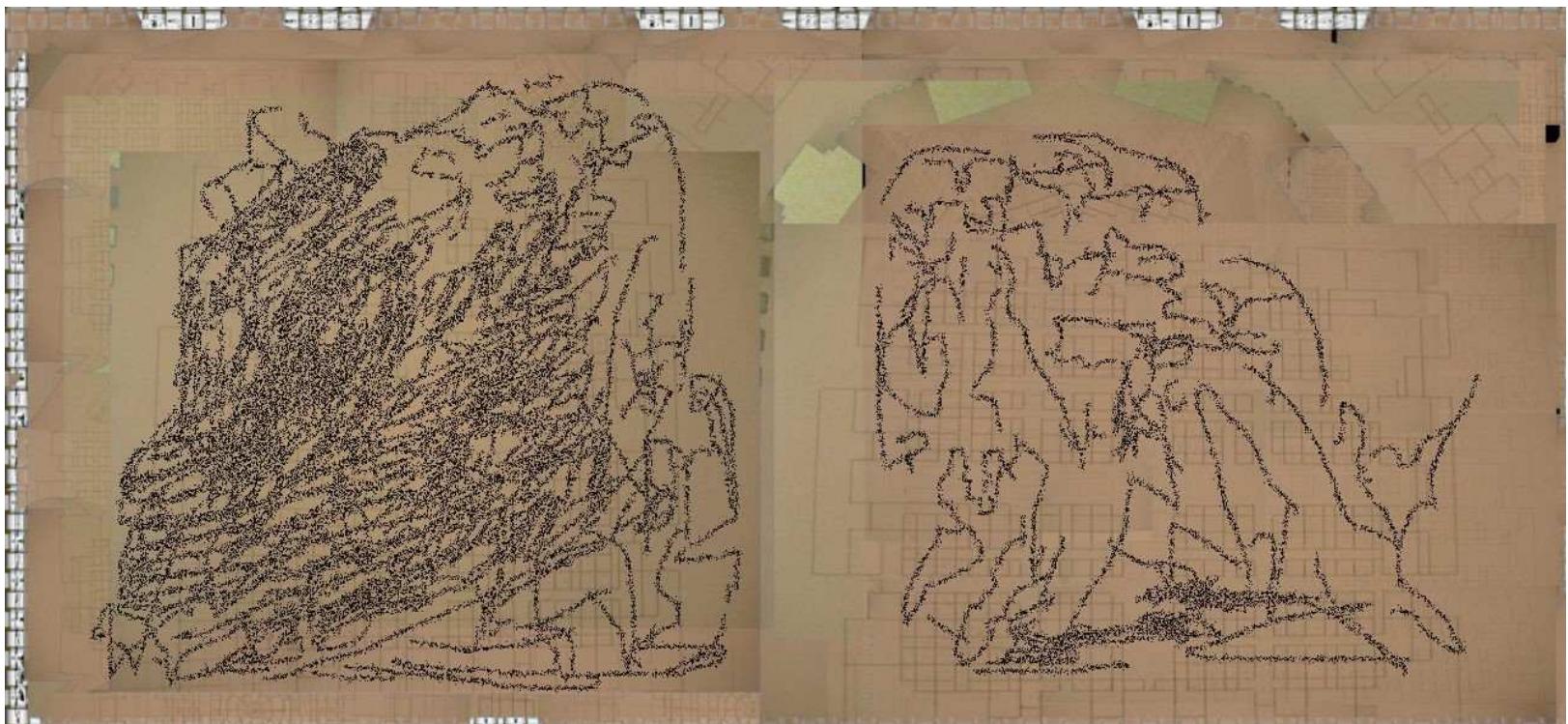






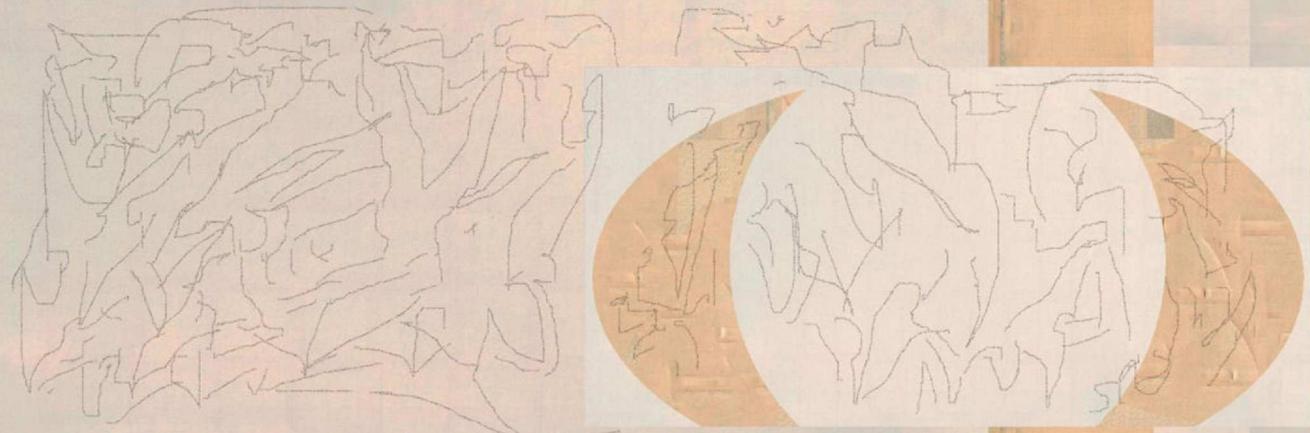


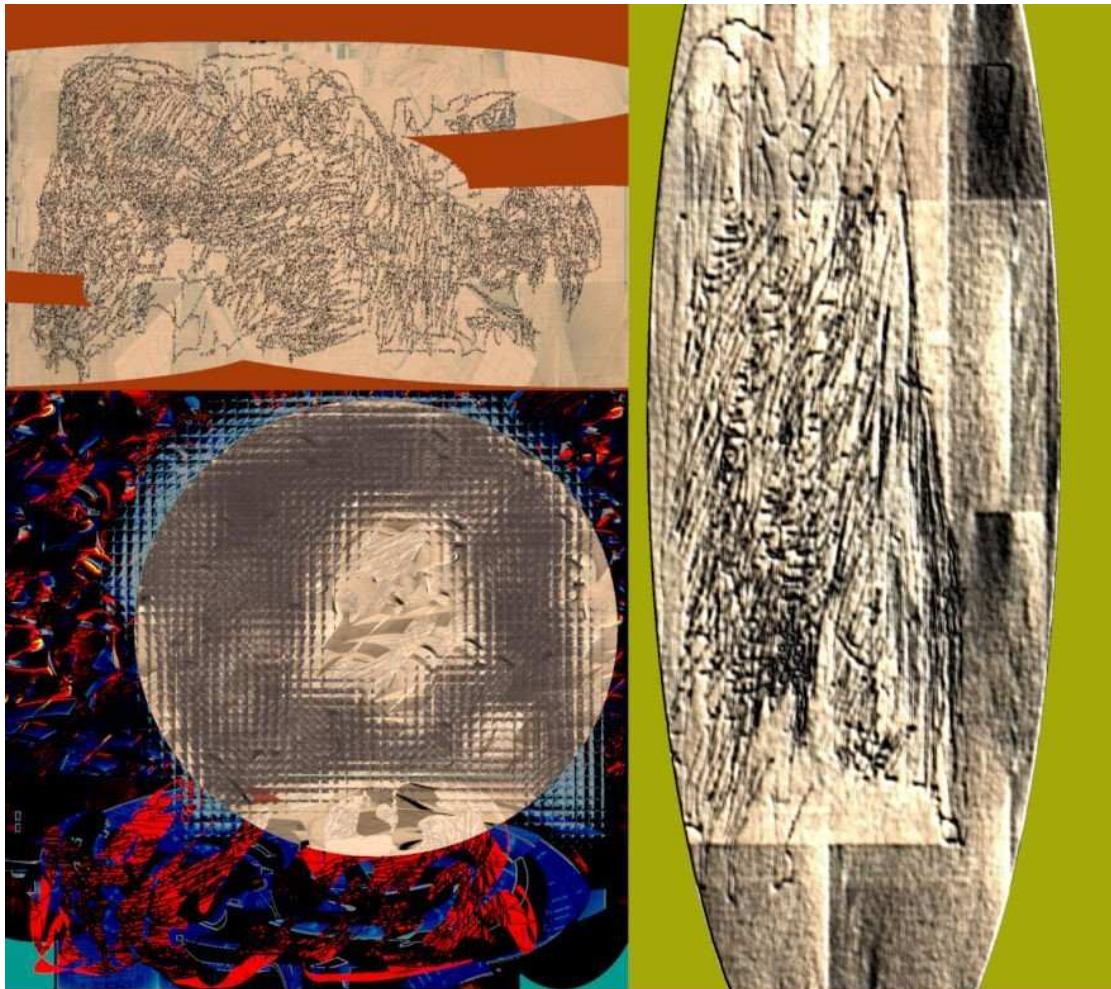




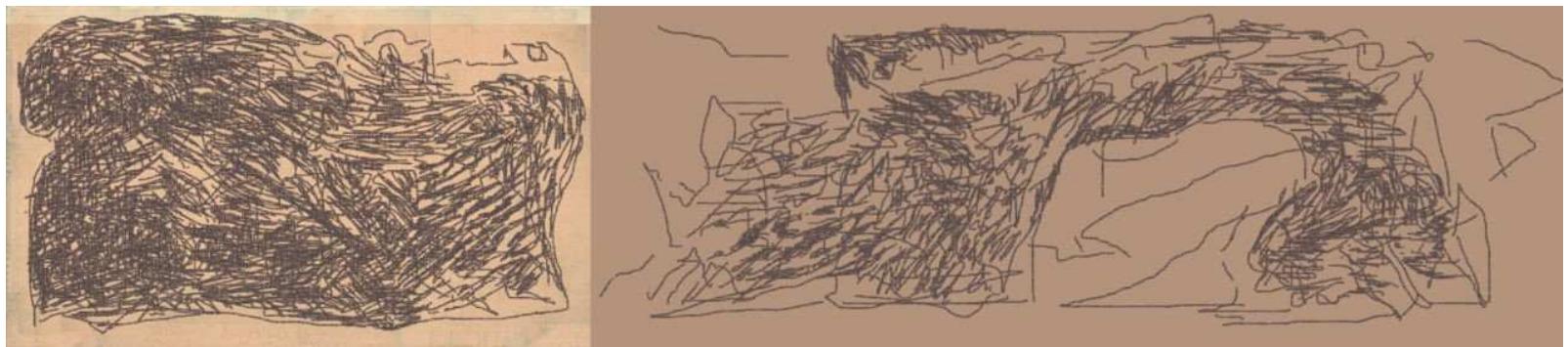


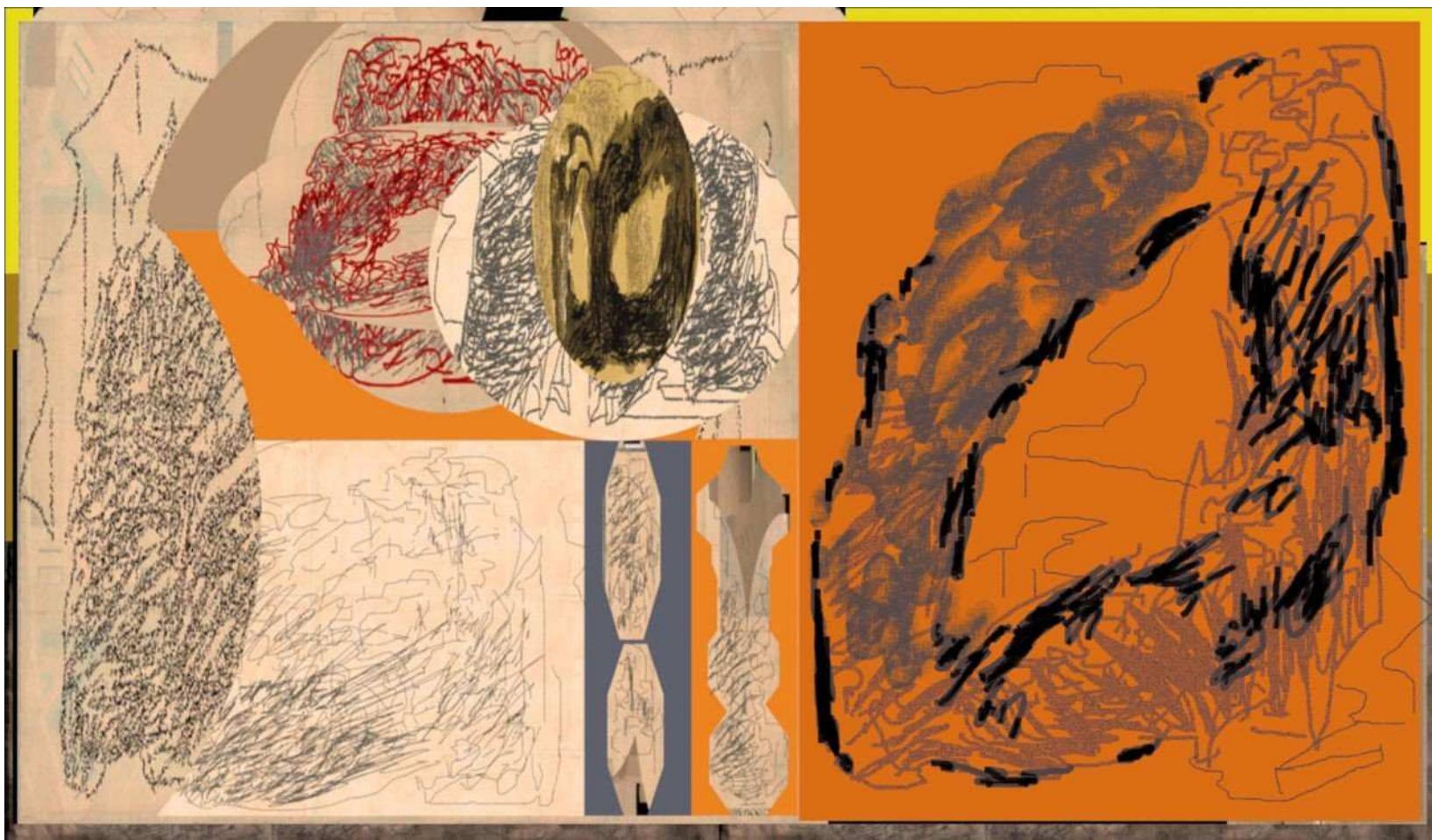
Boullee Leon Sets

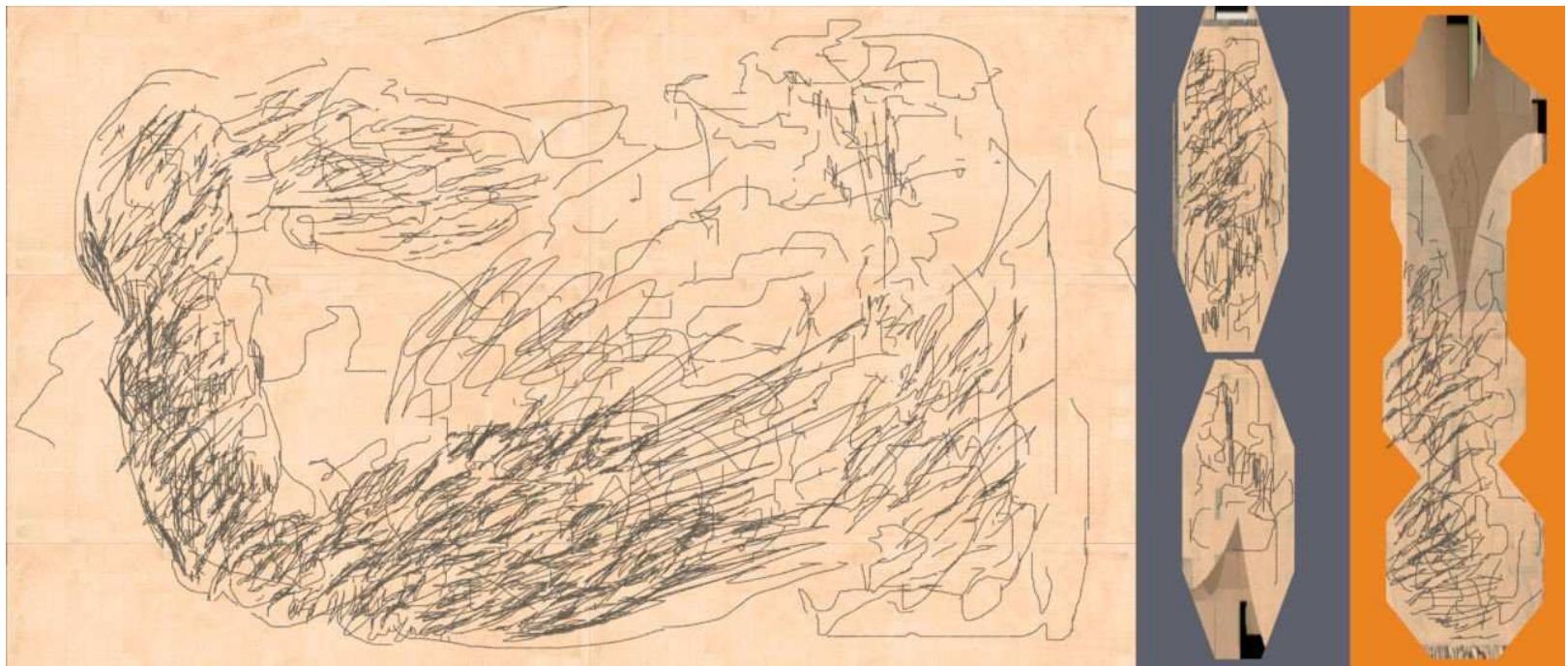


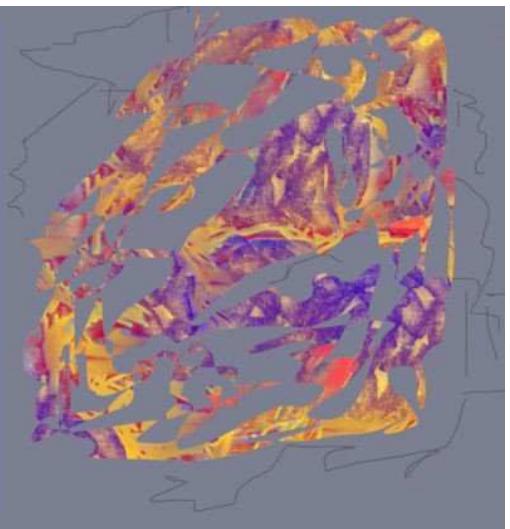


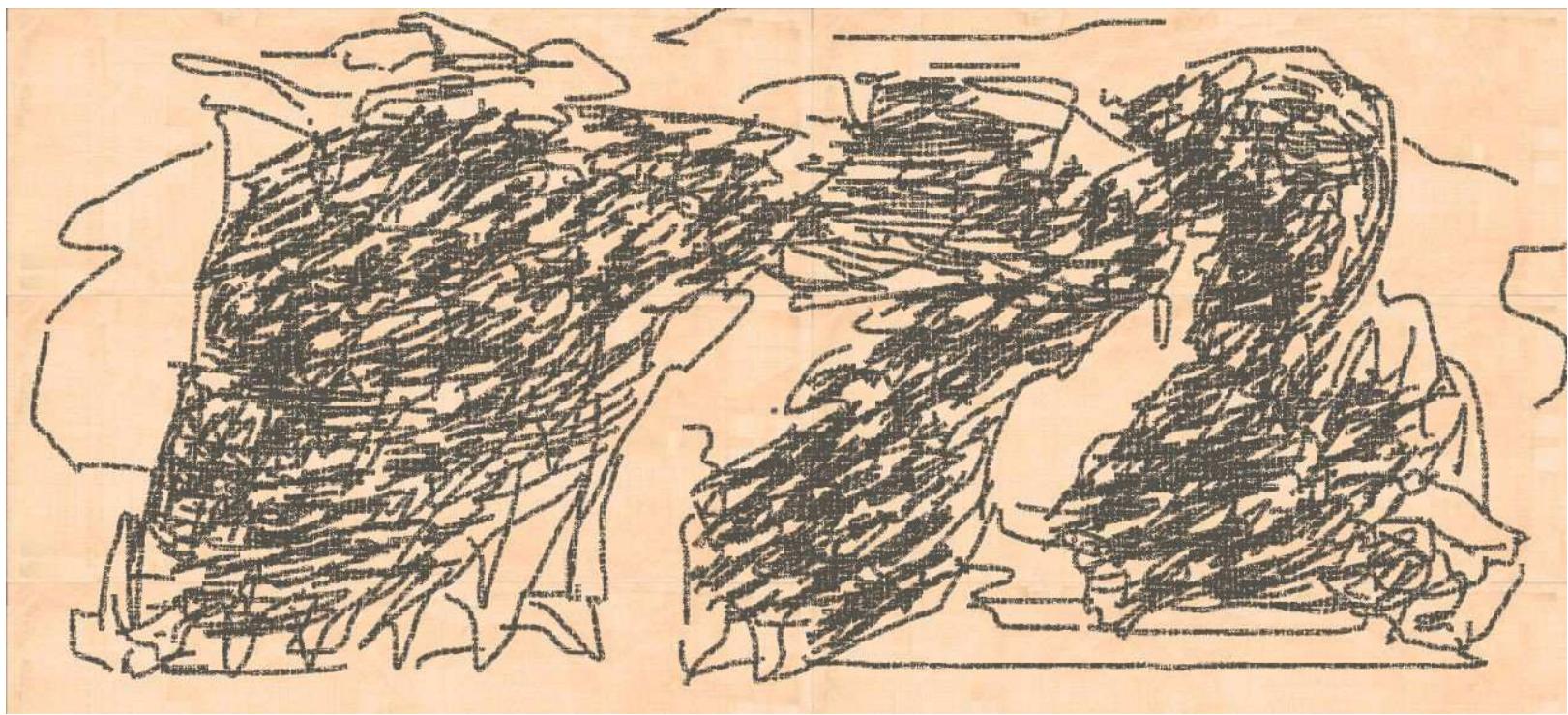
crystal ball with sandpaper

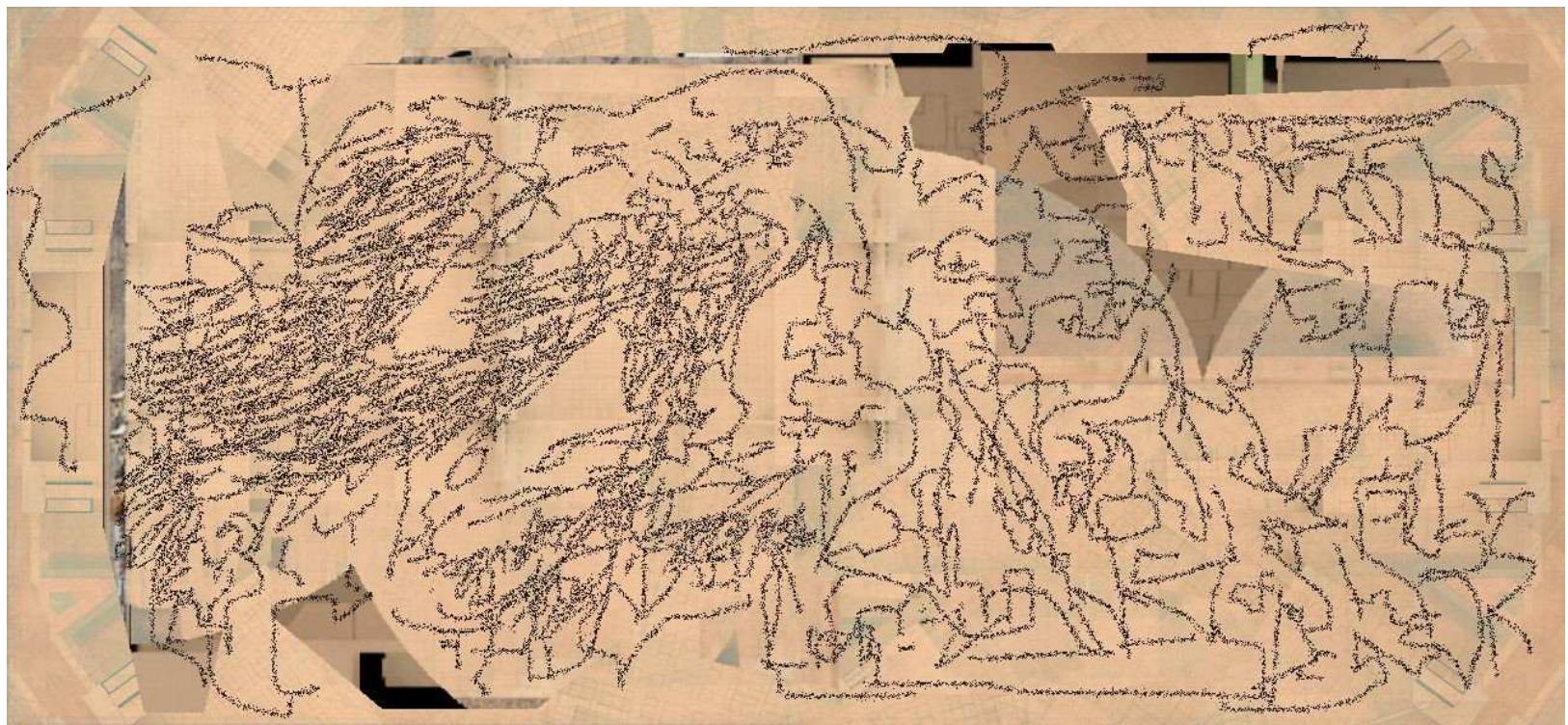


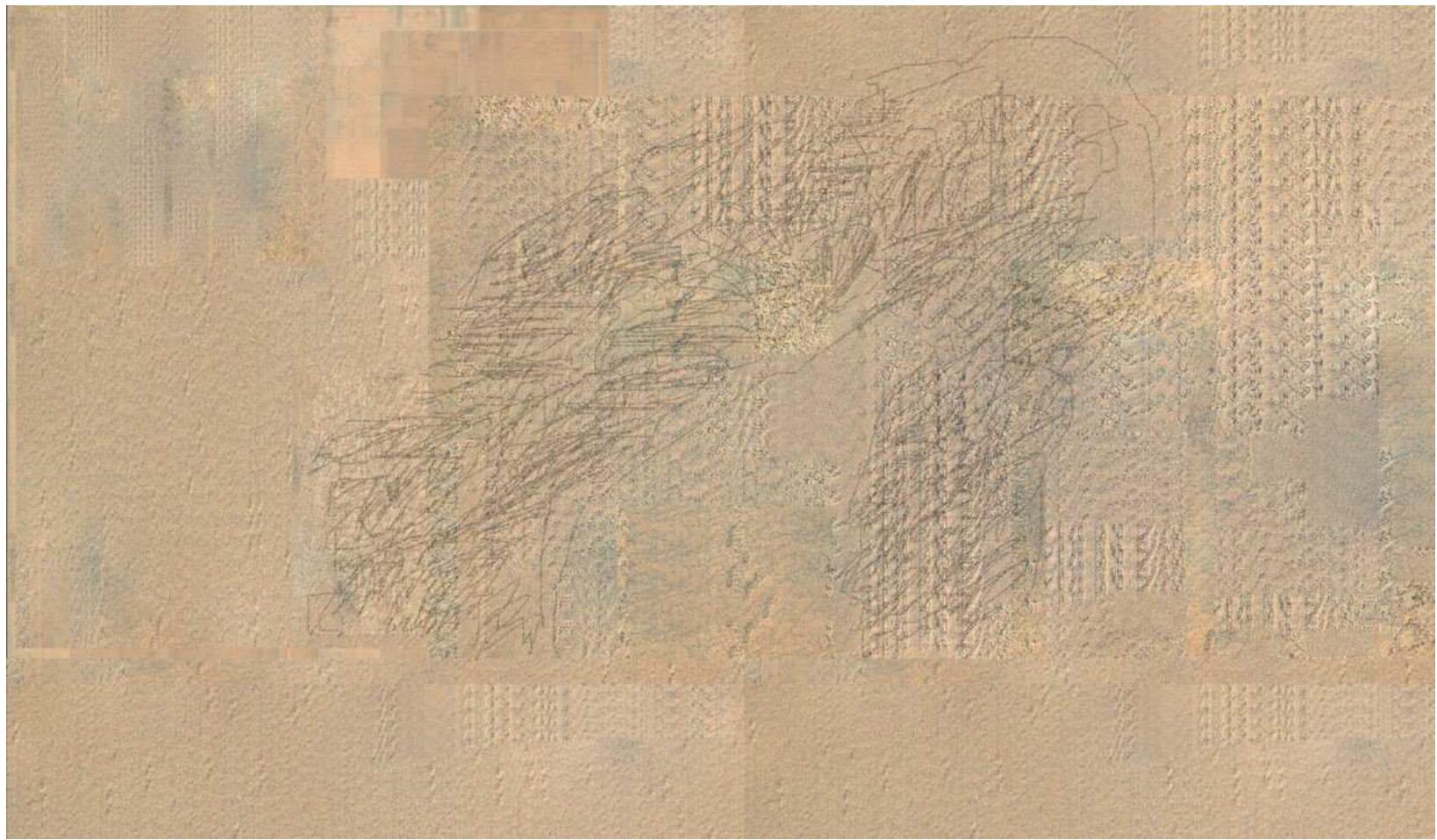


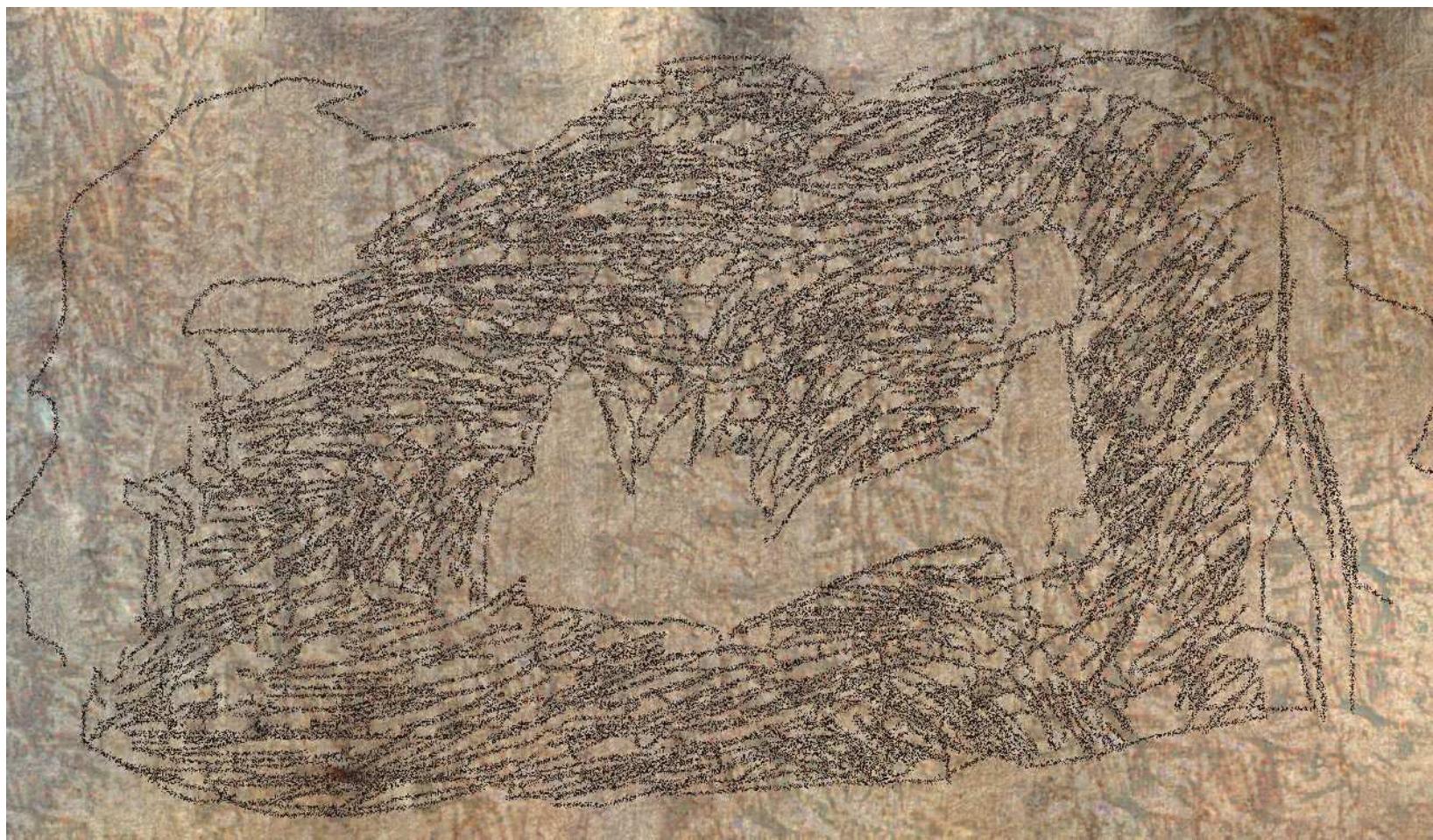




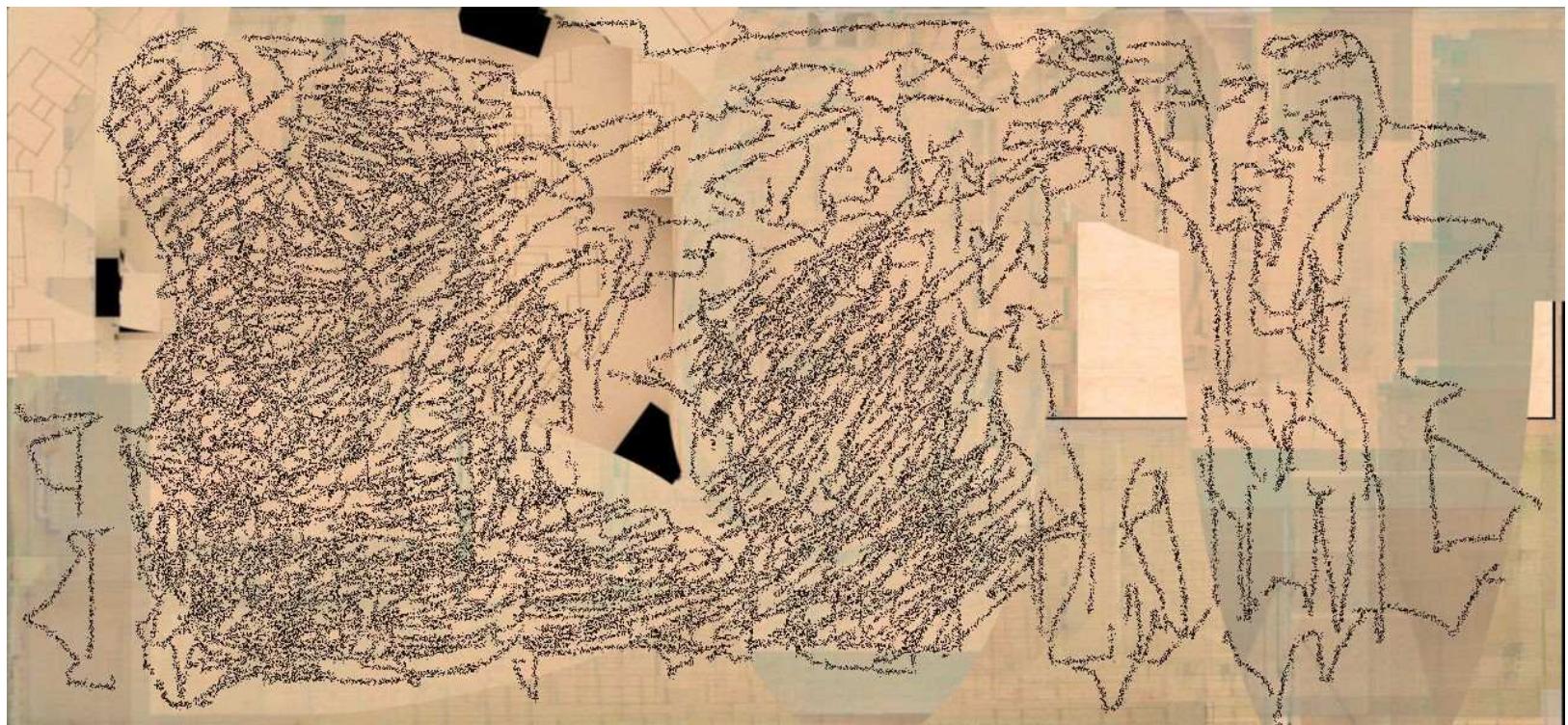












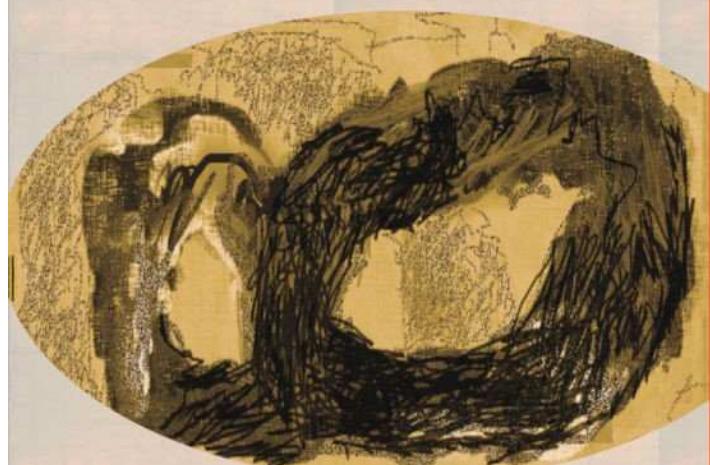


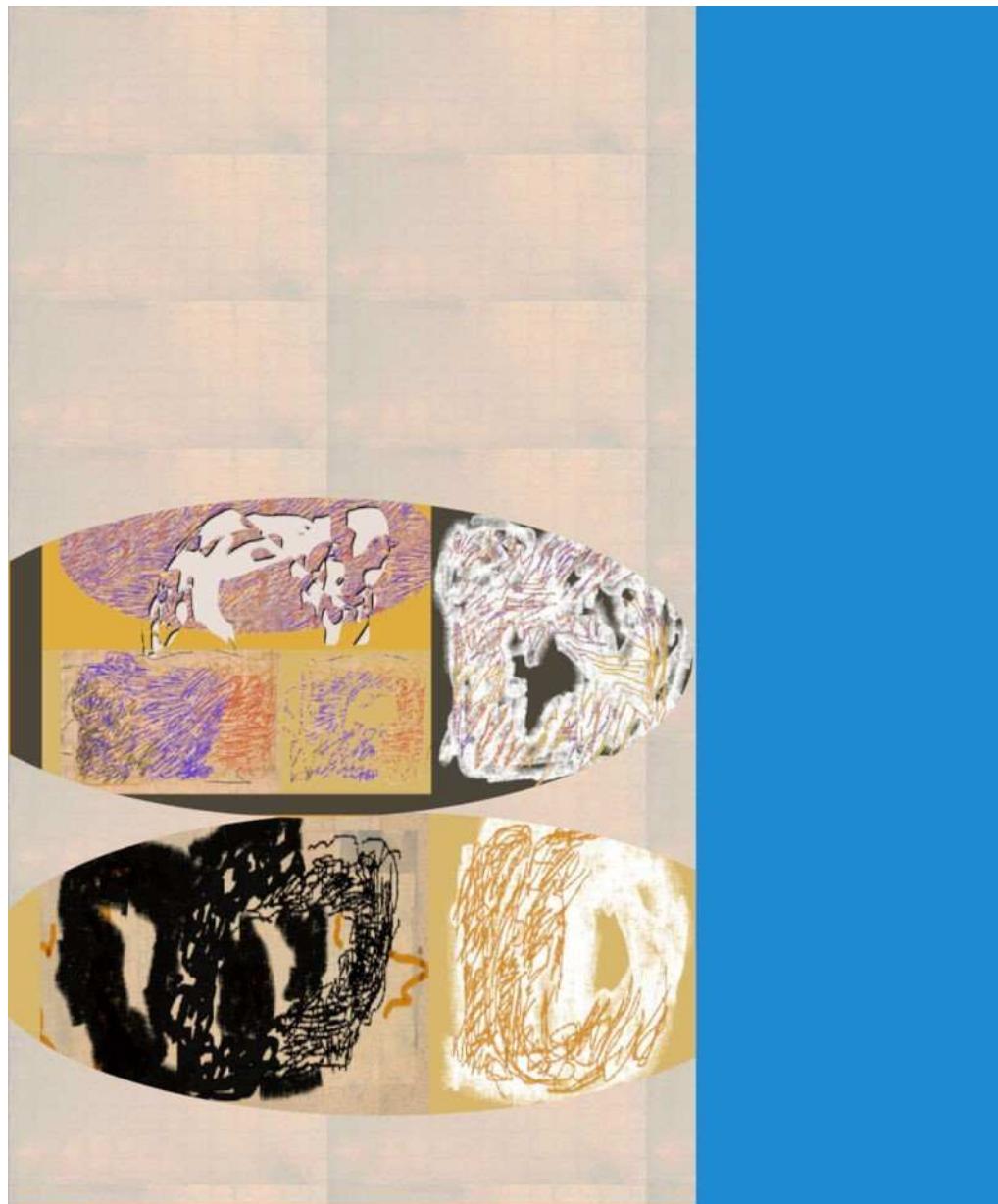


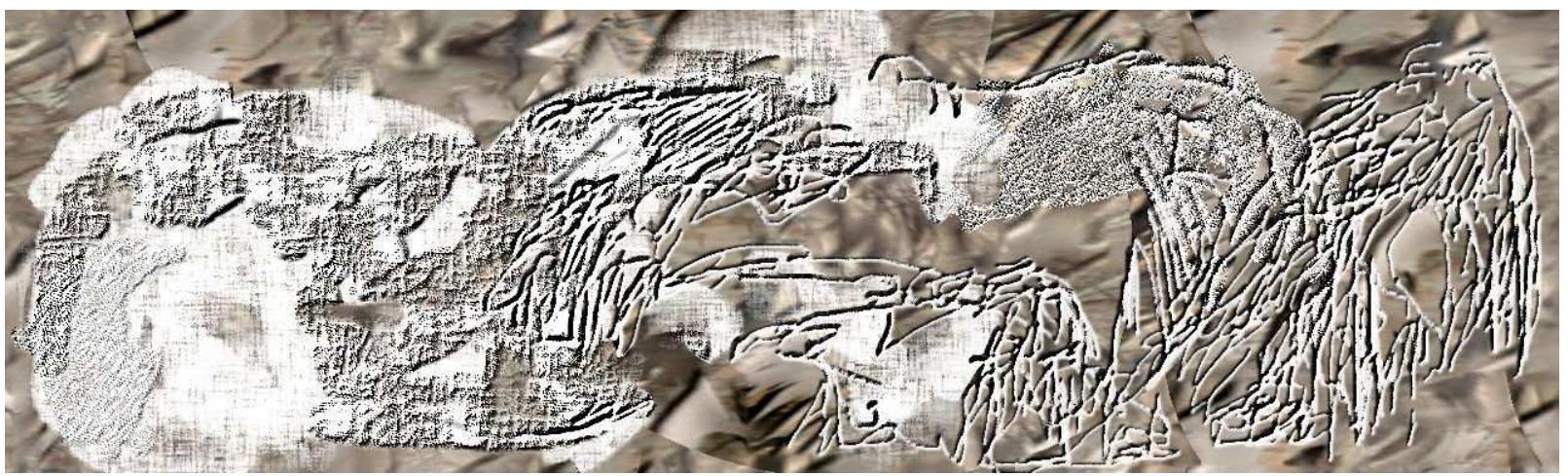
scrimshaw rickshaw script



scrimshaw rickshaw script

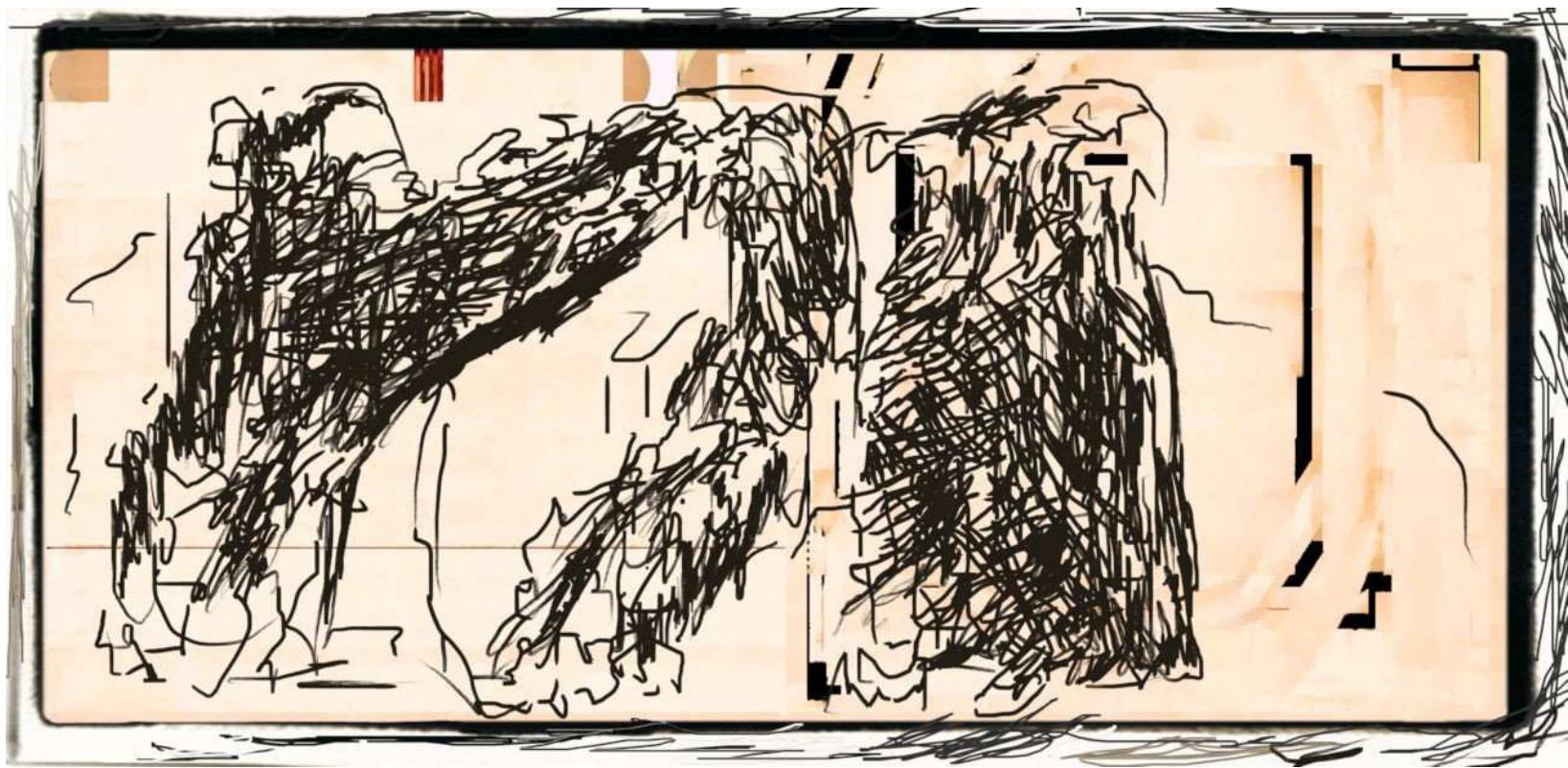


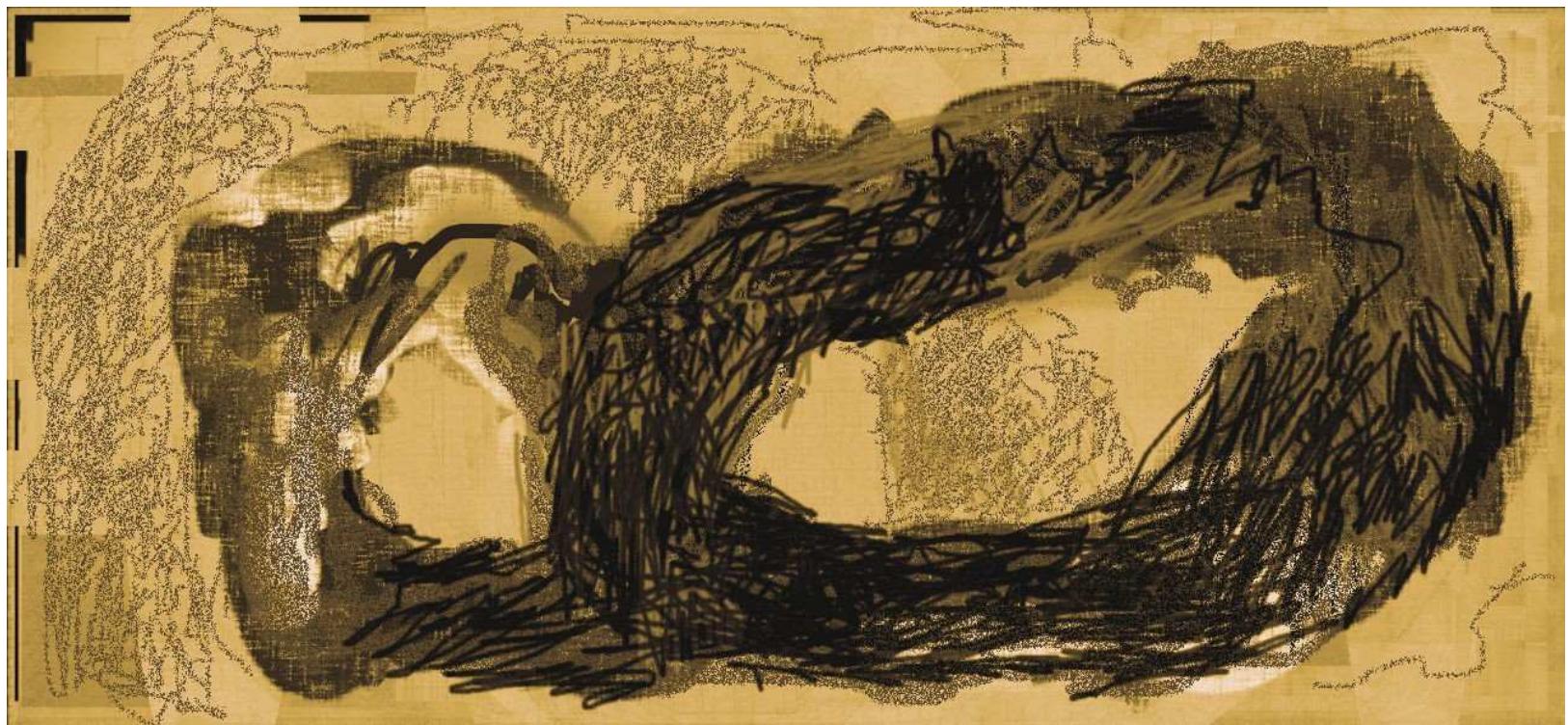


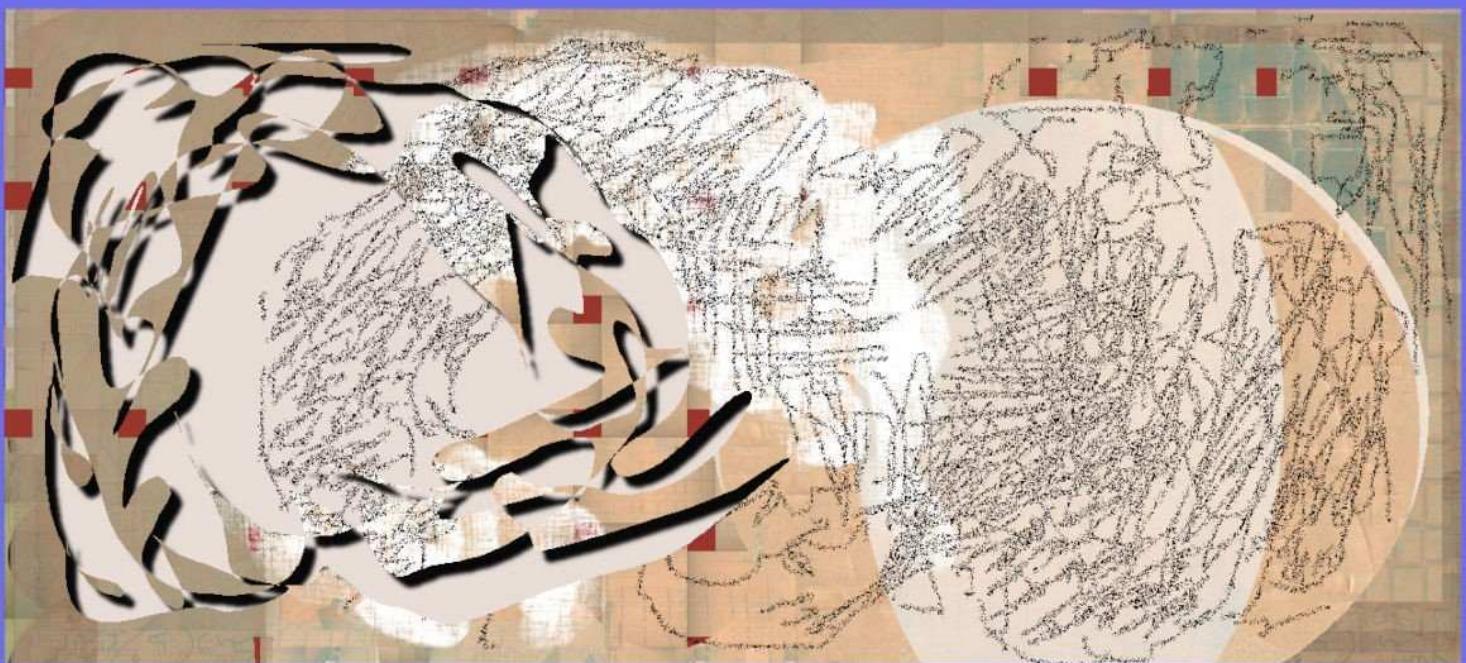


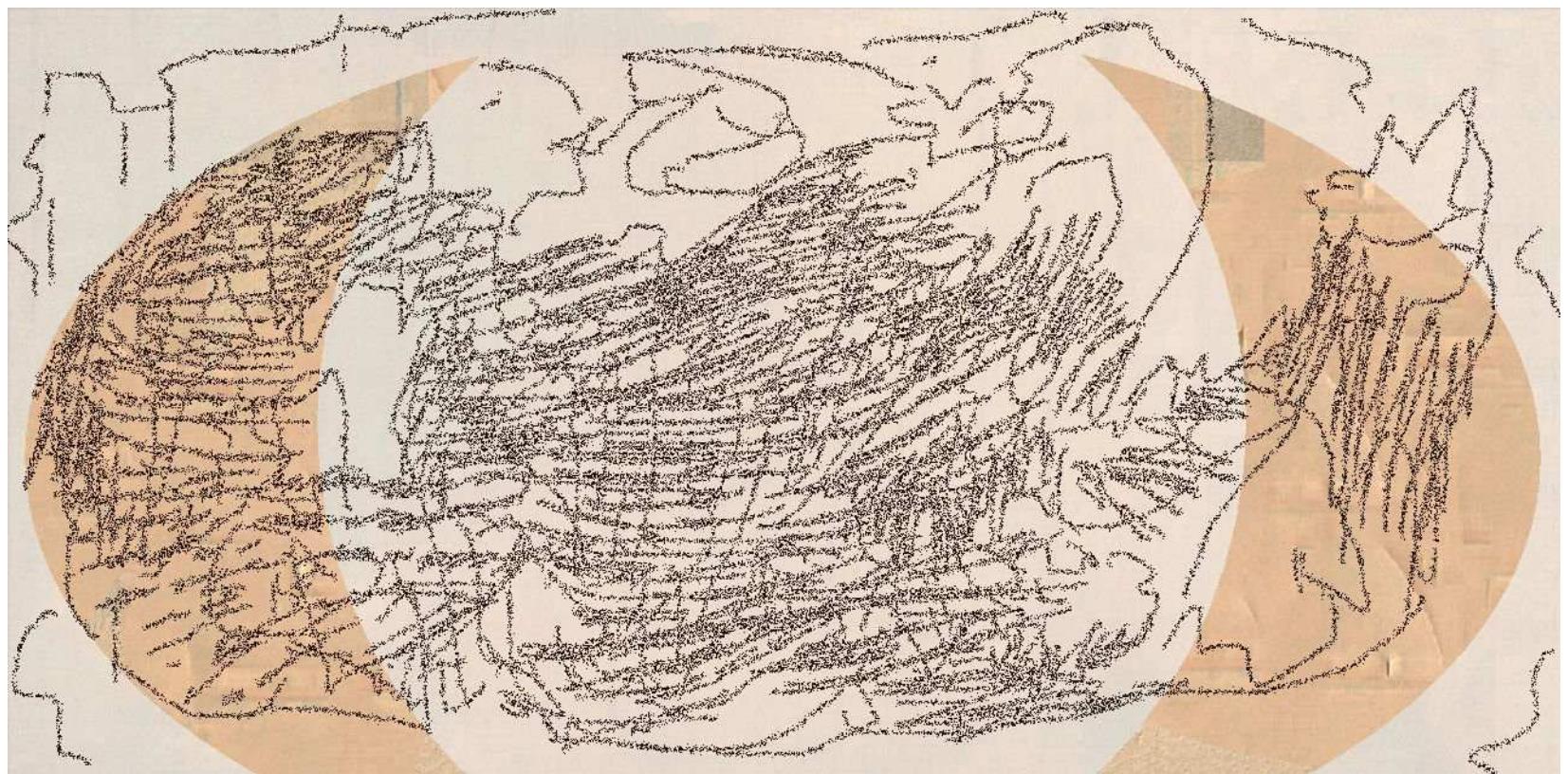


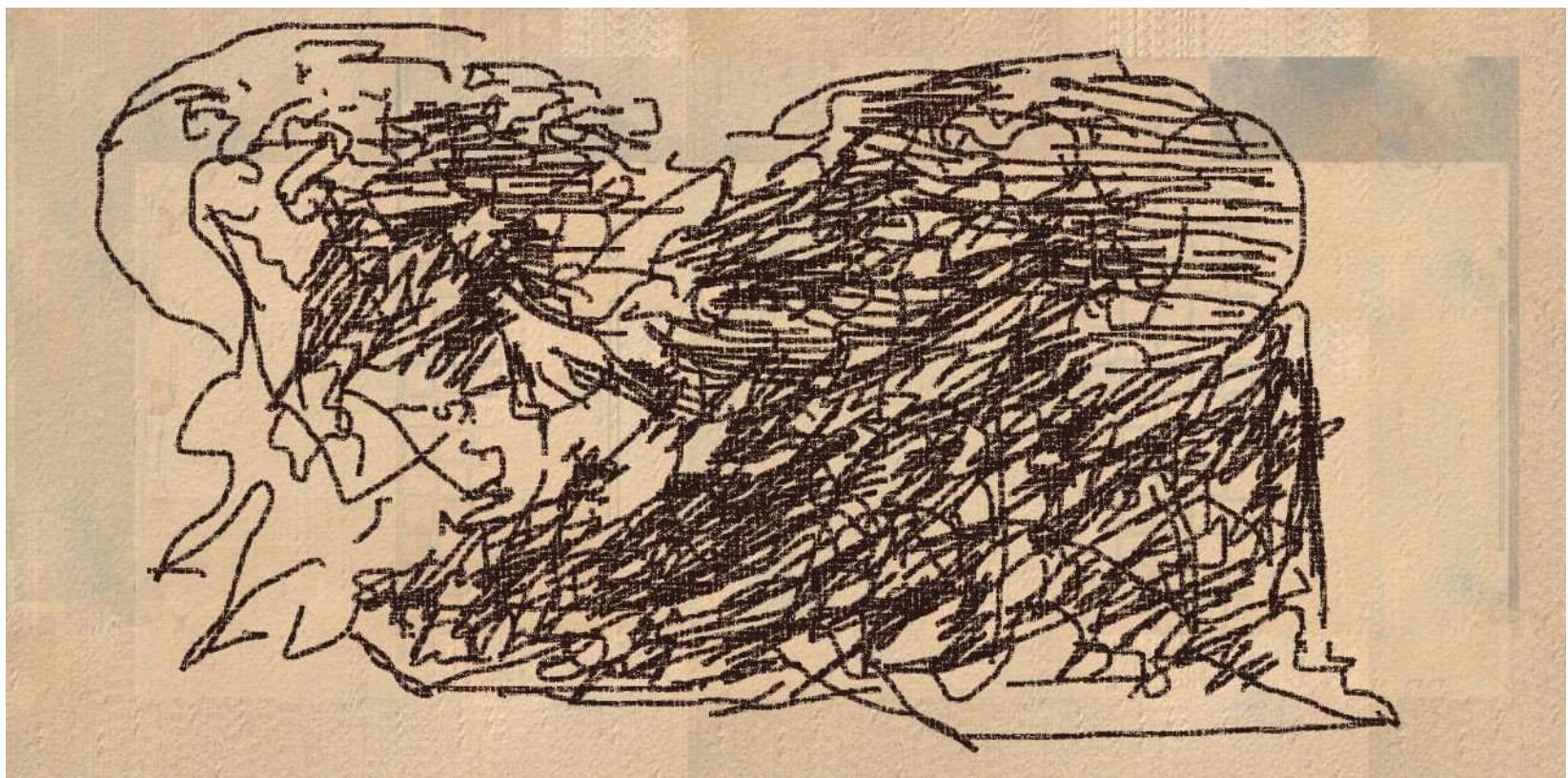




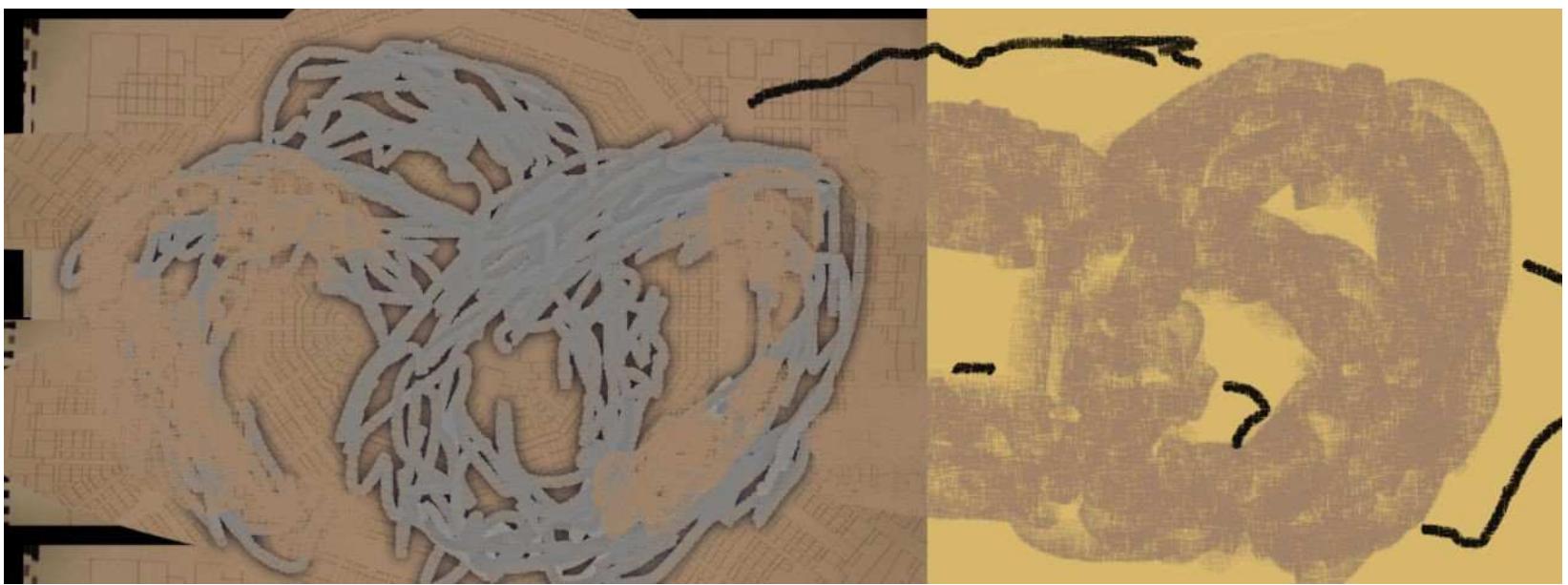




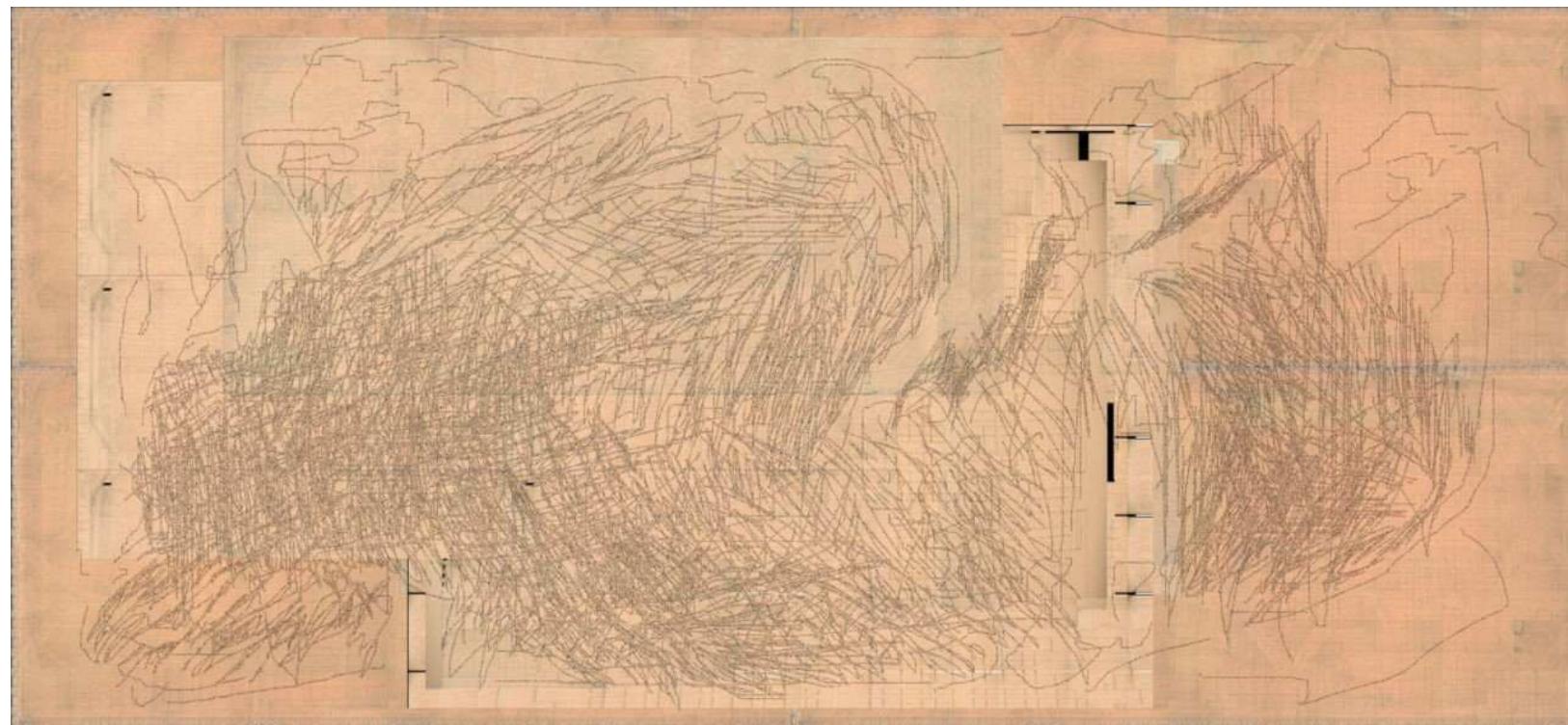


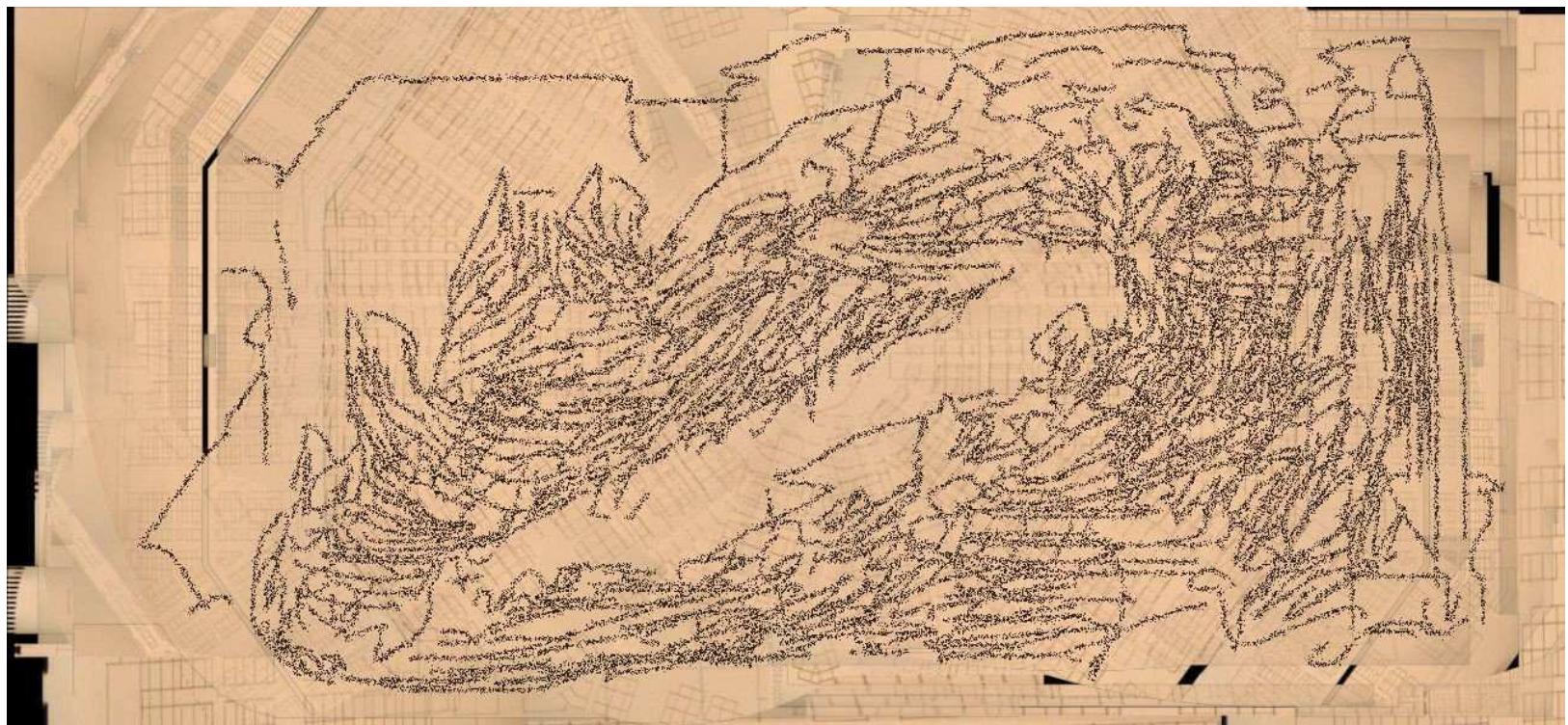


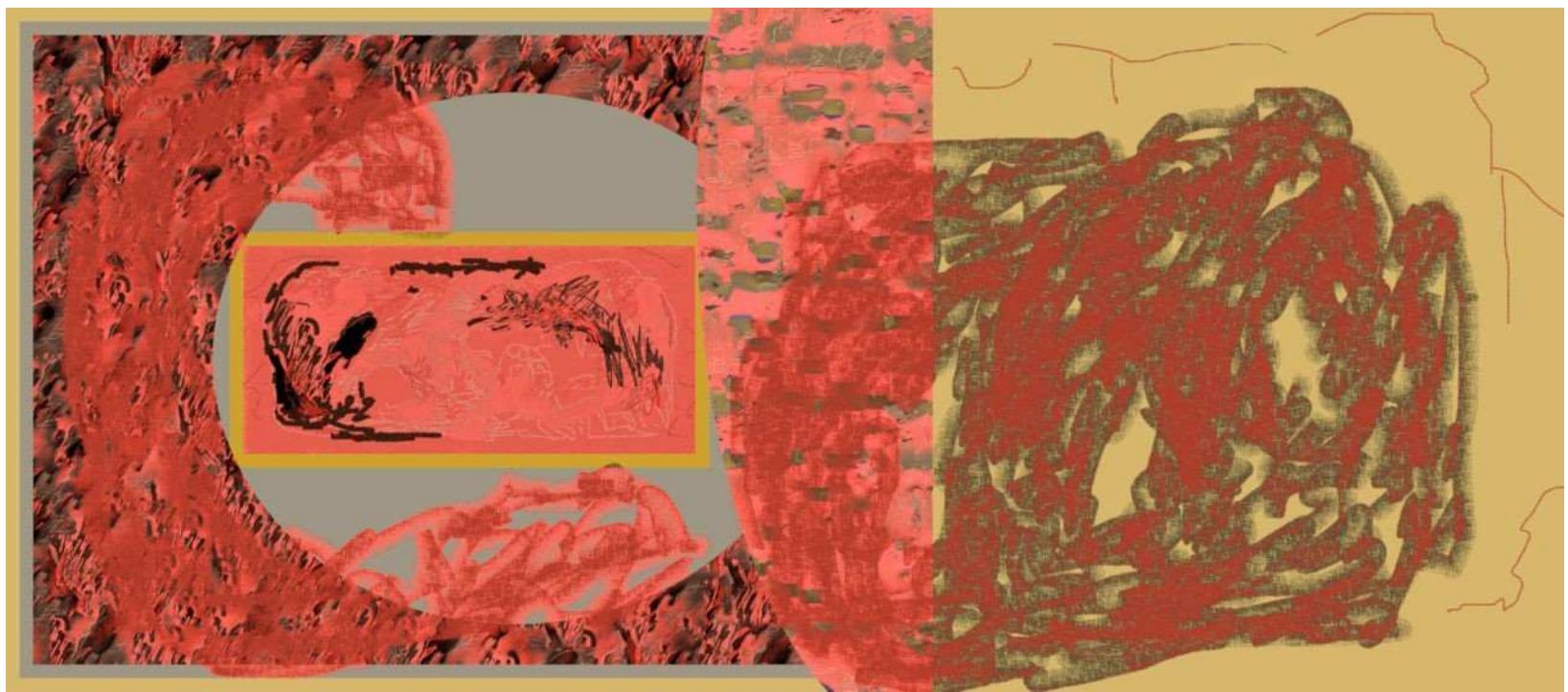




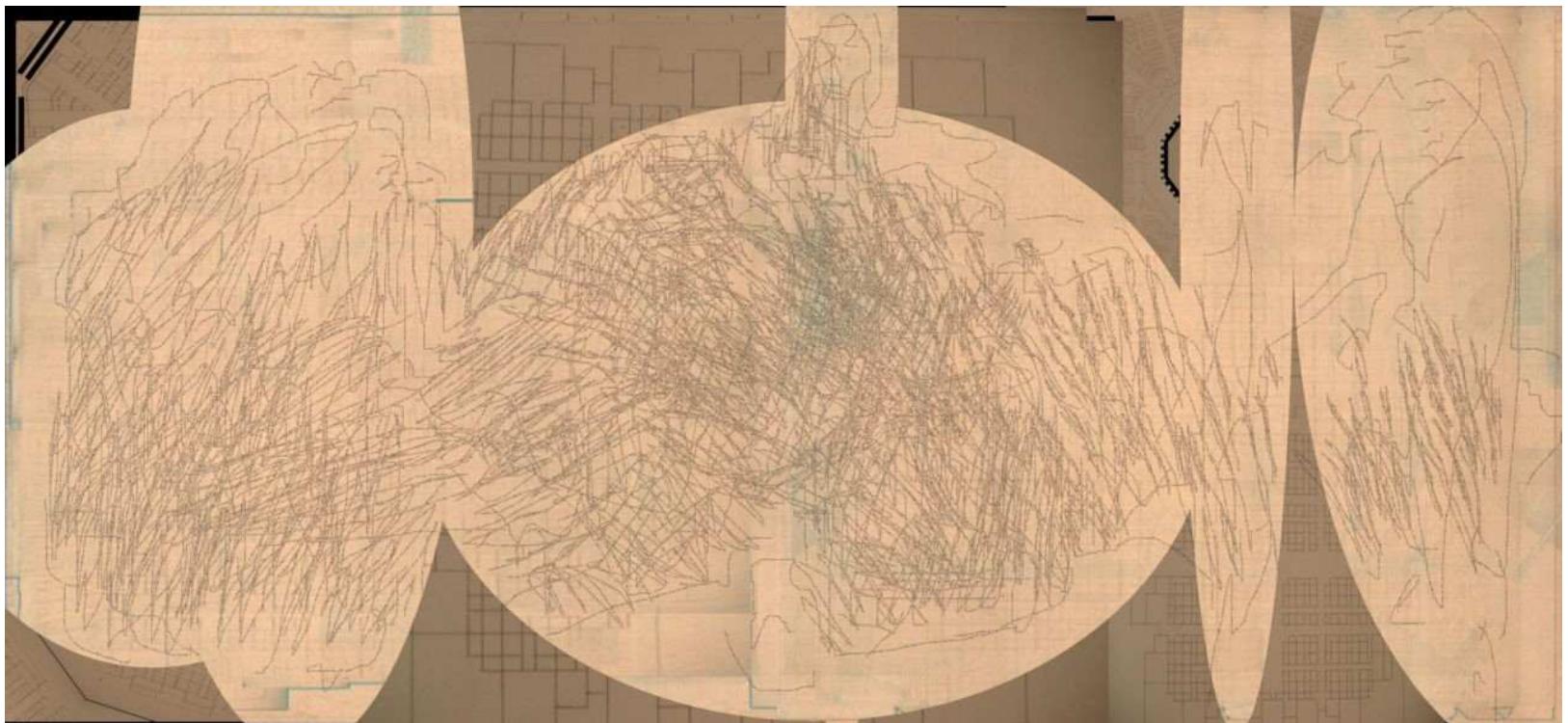


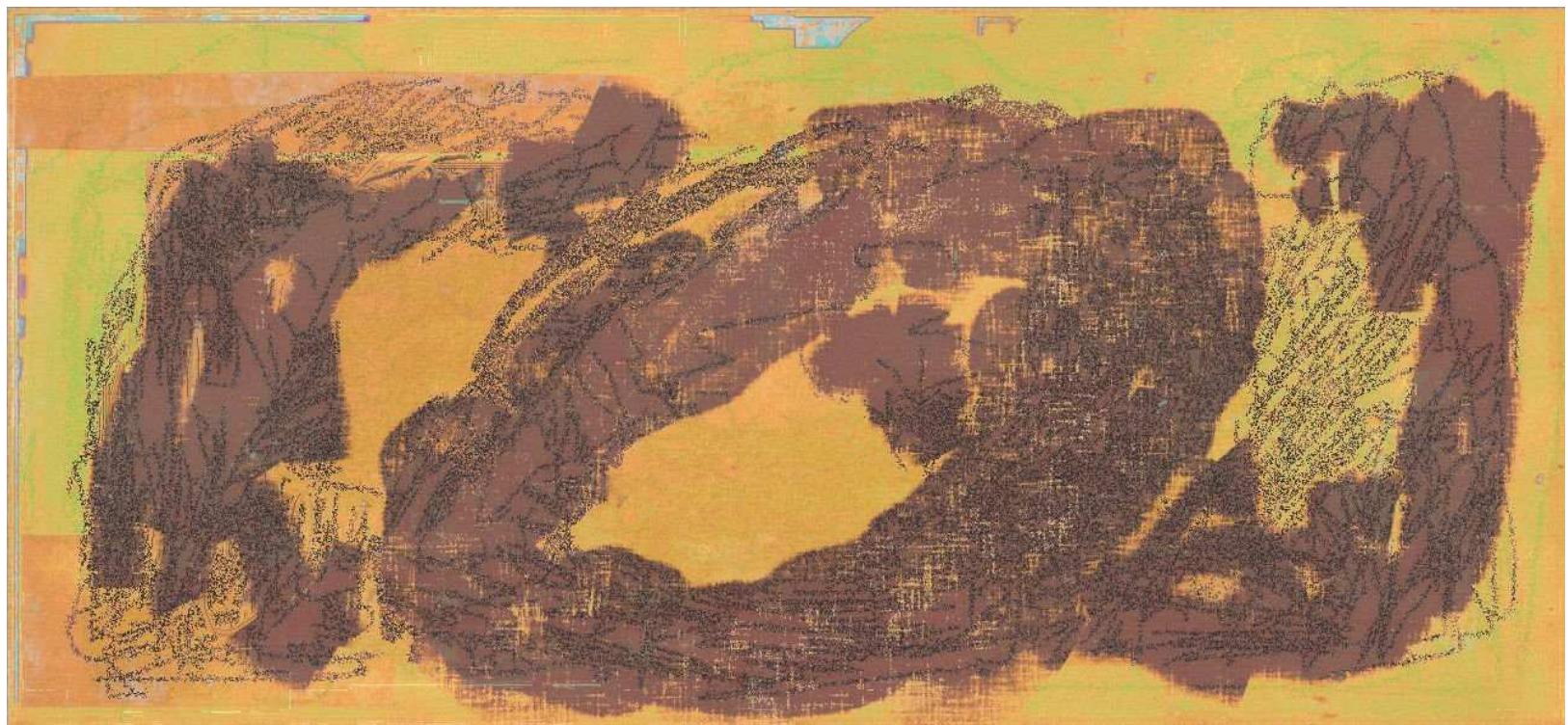


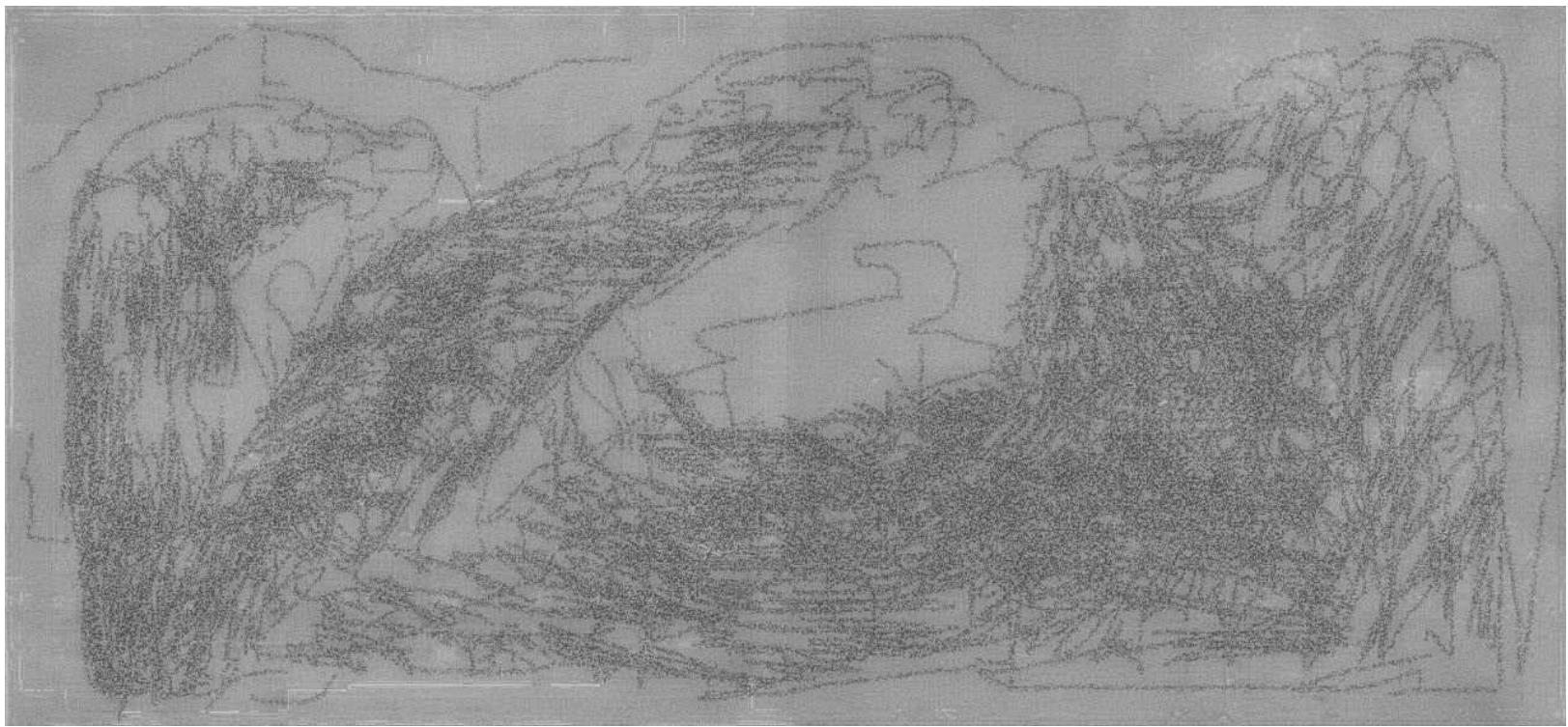




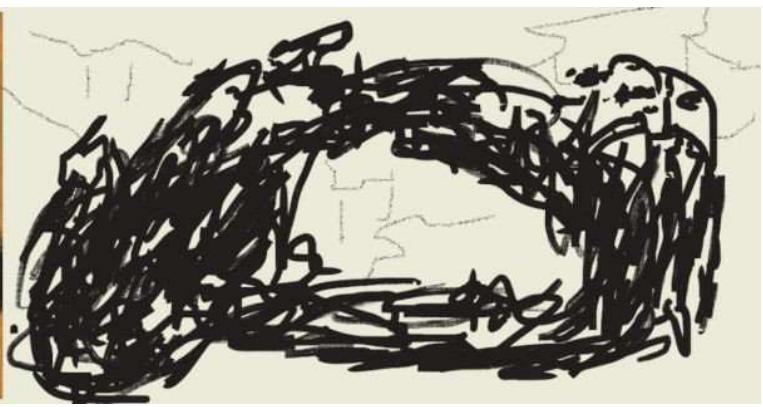
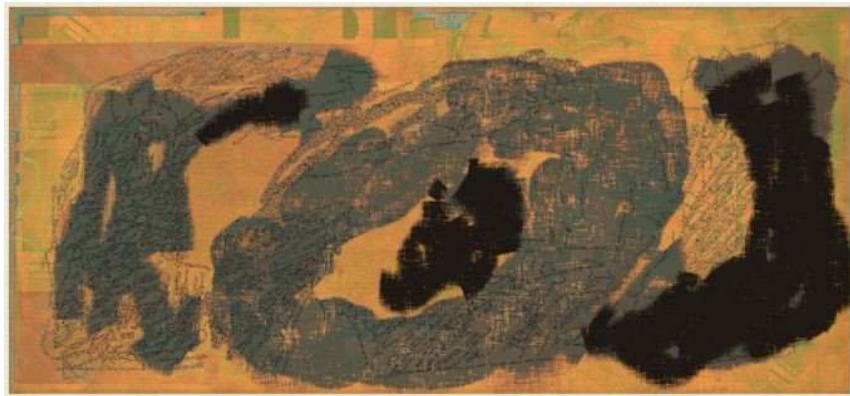




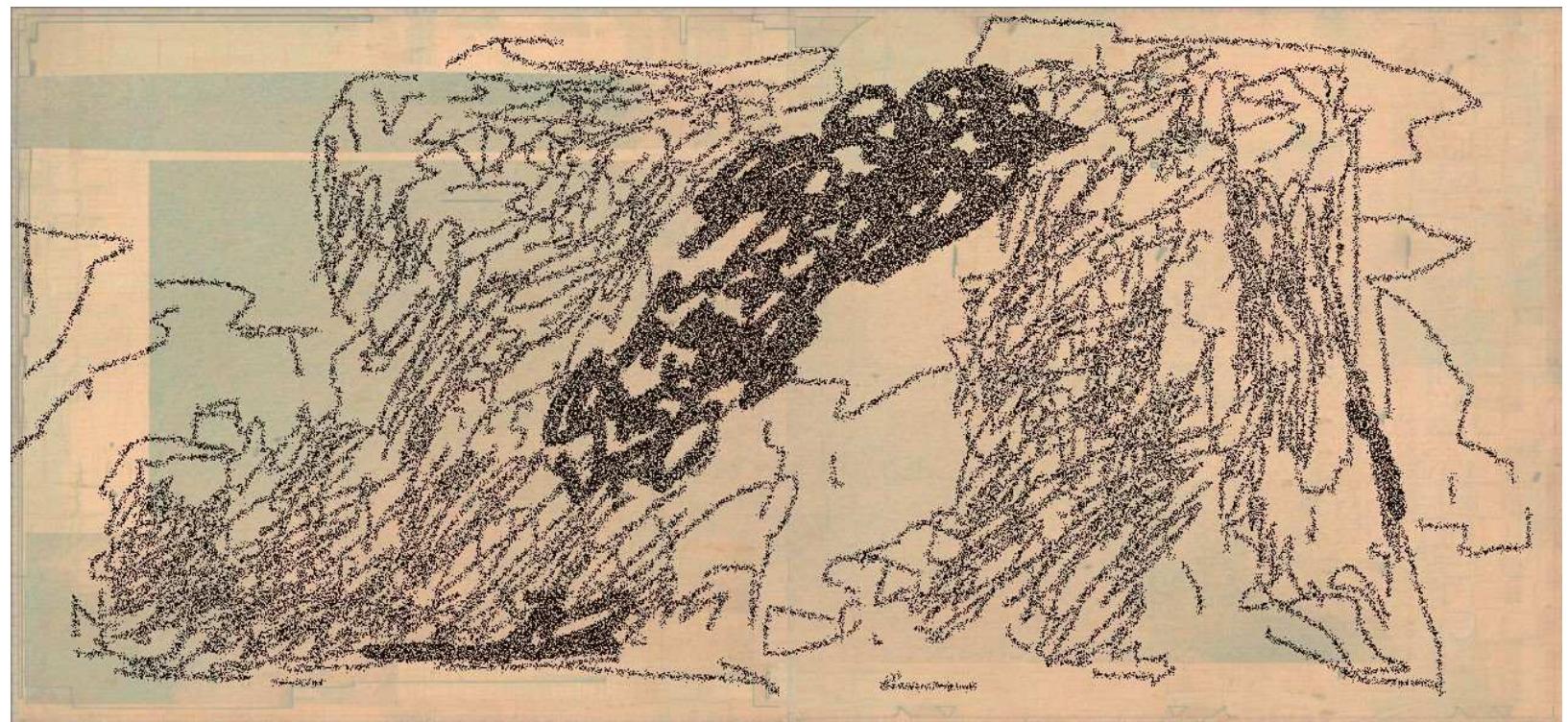




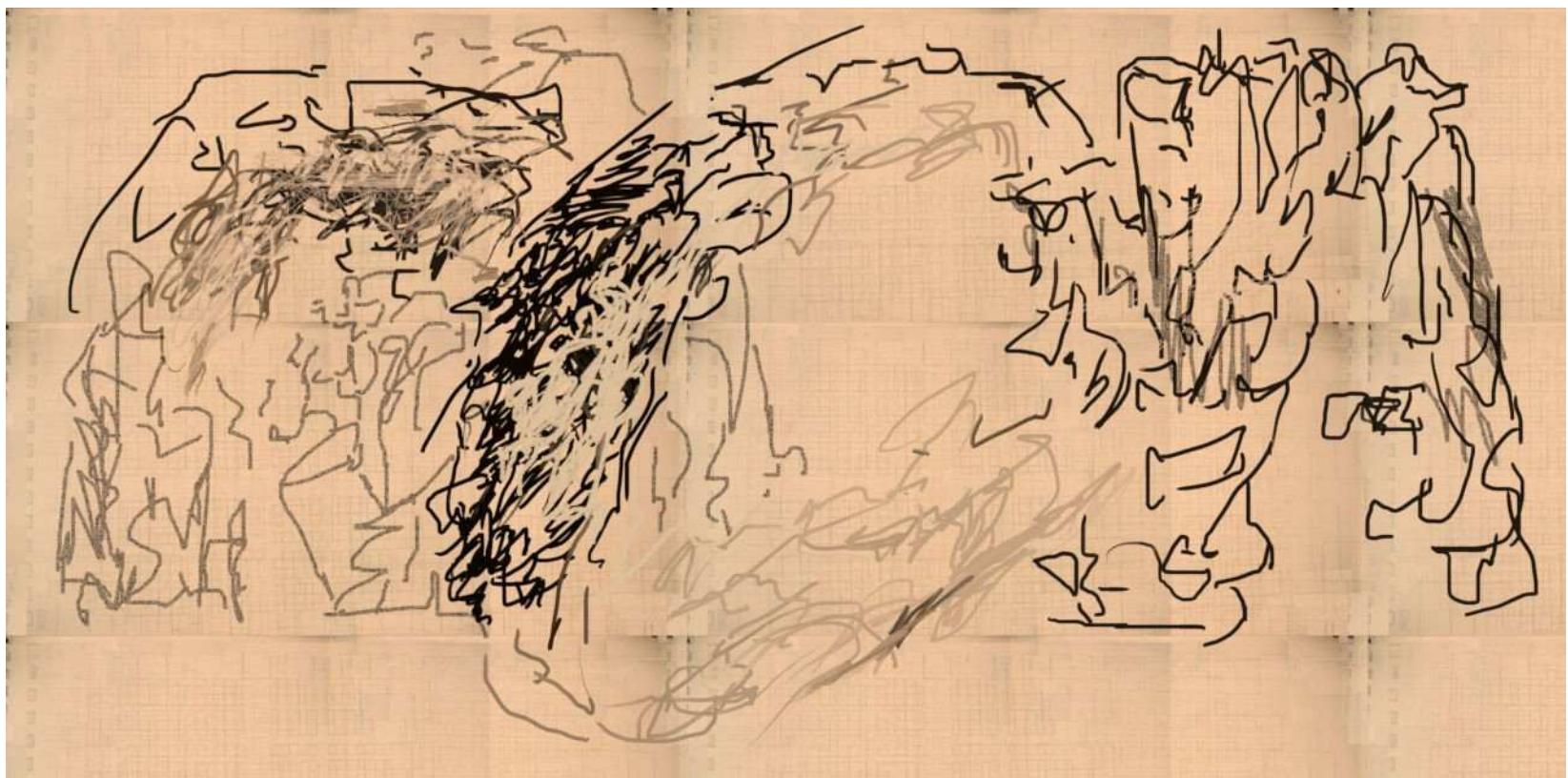


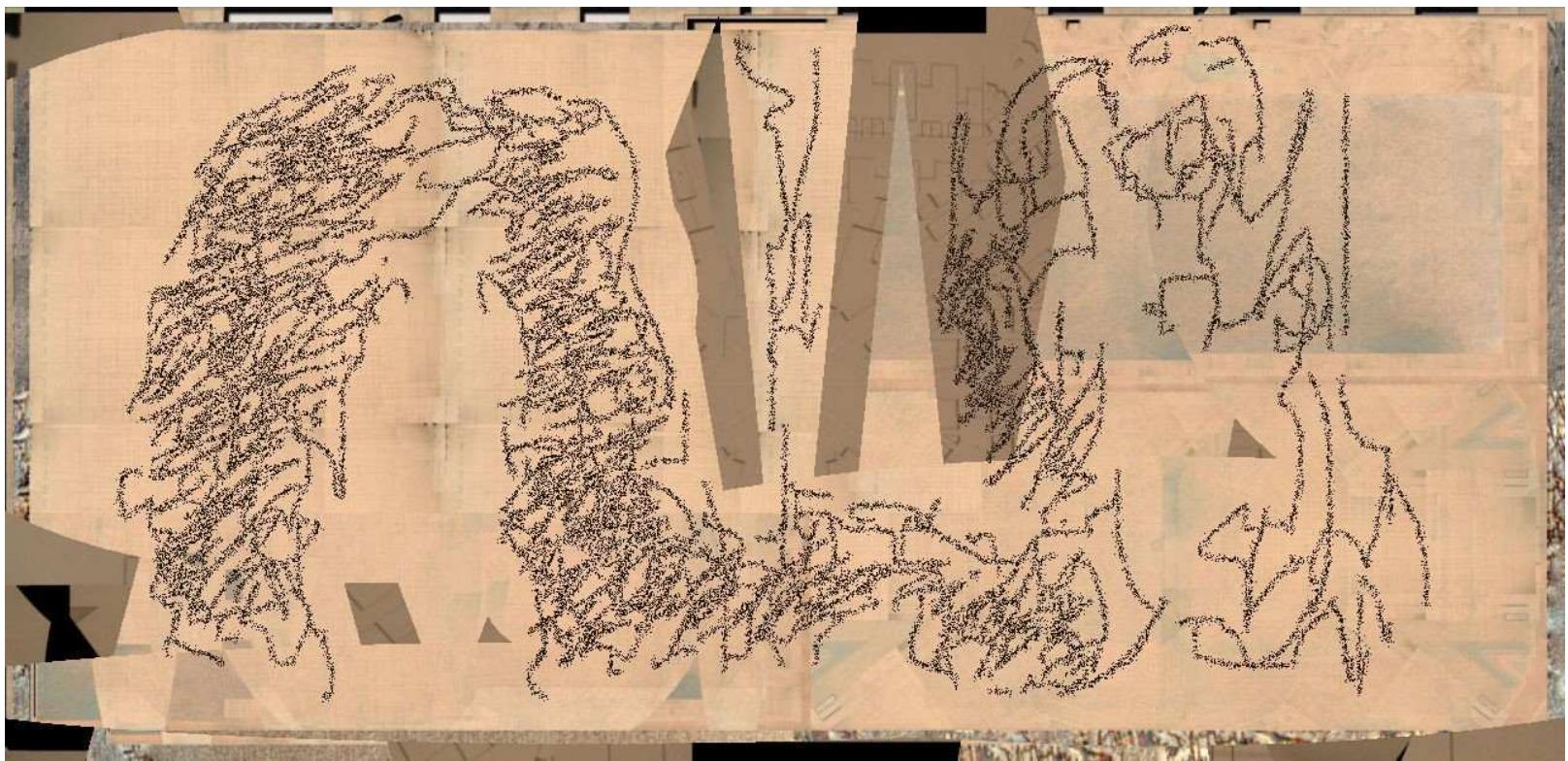












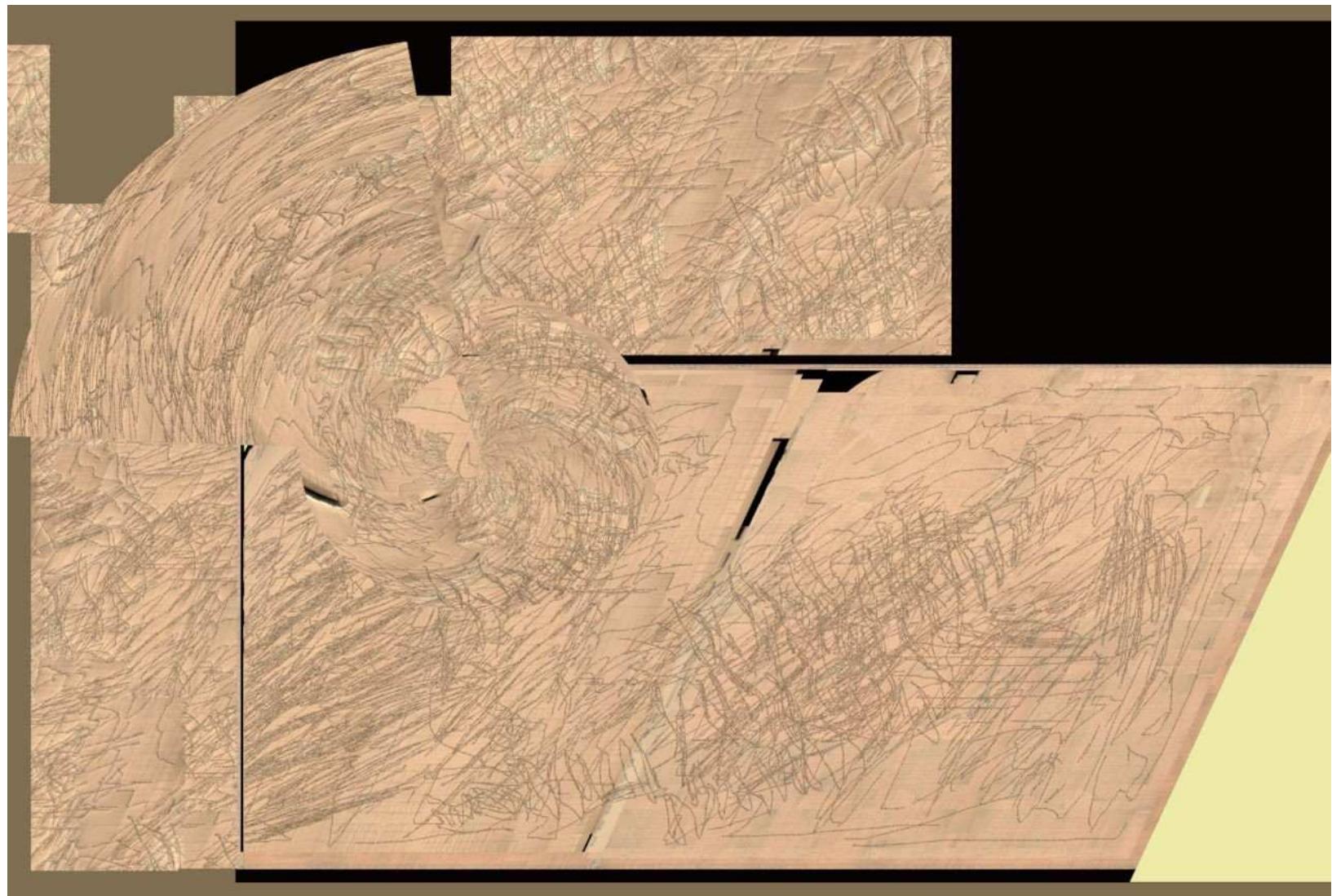


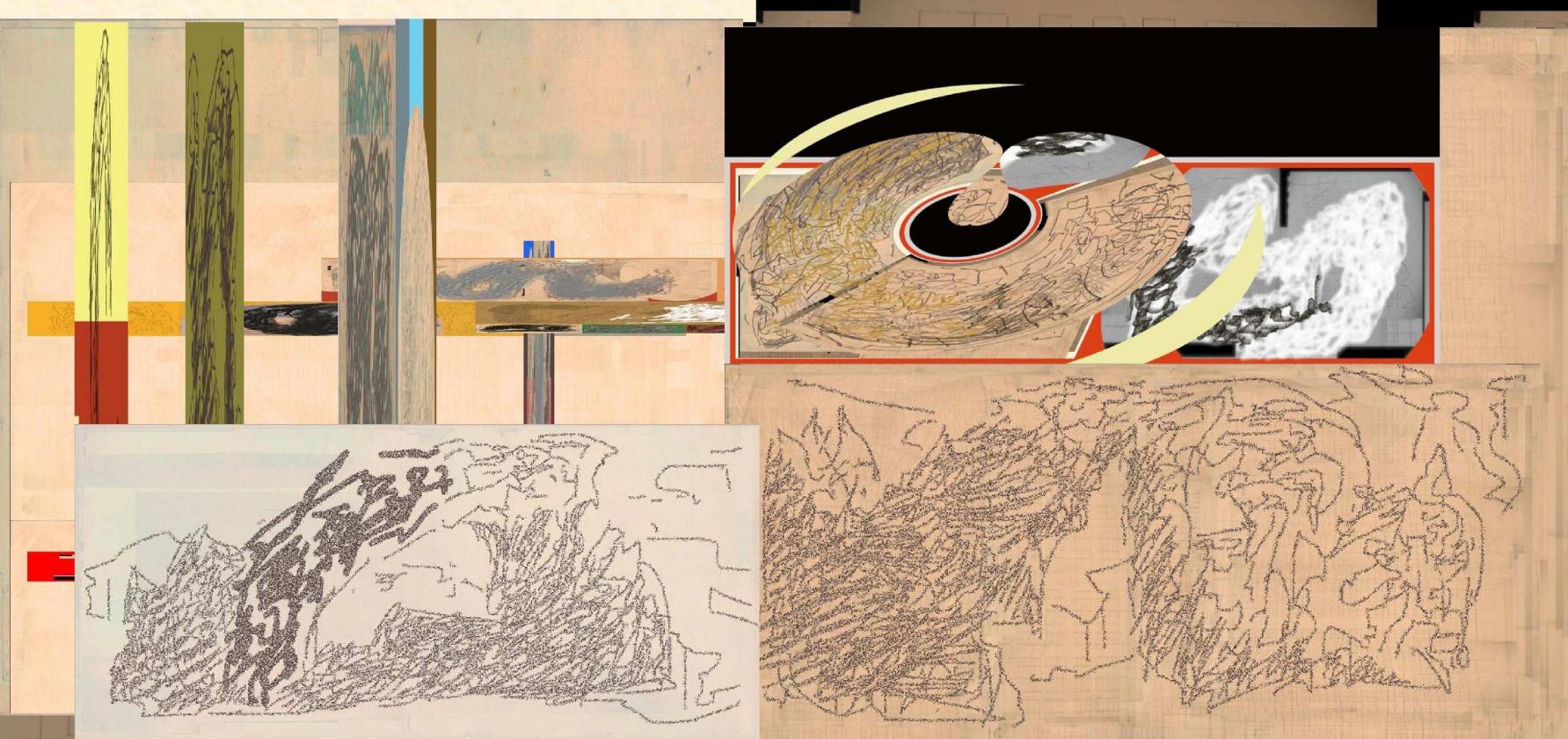




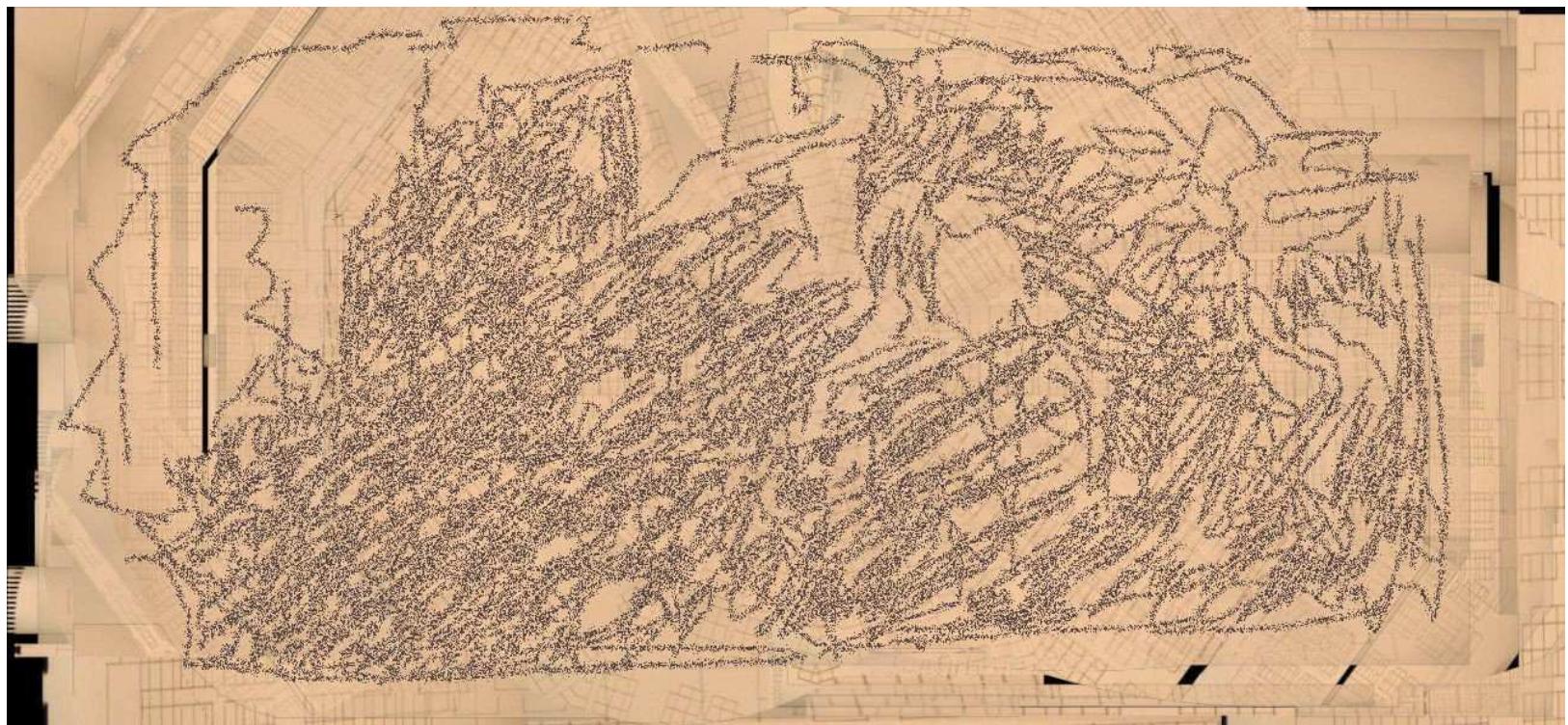
Heuristic Ear (Little Canaletto)

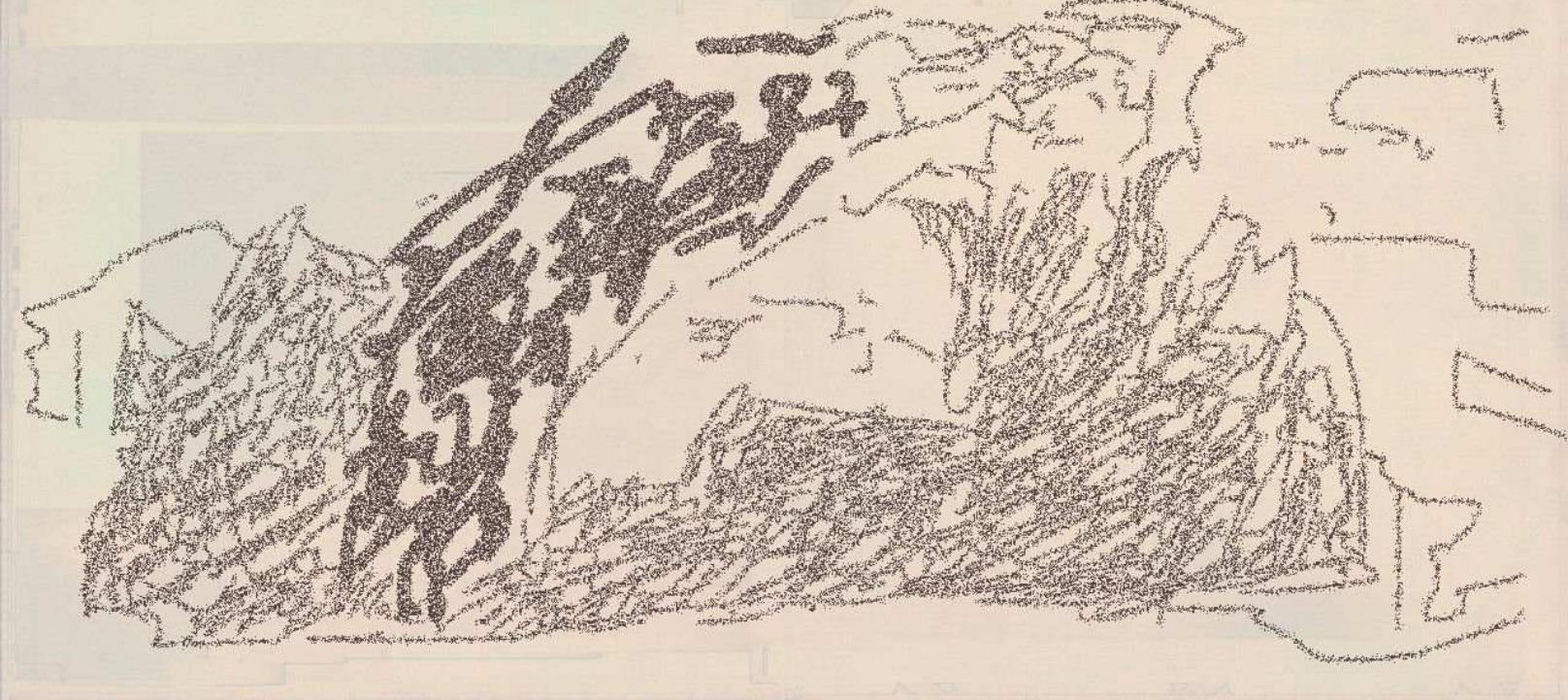


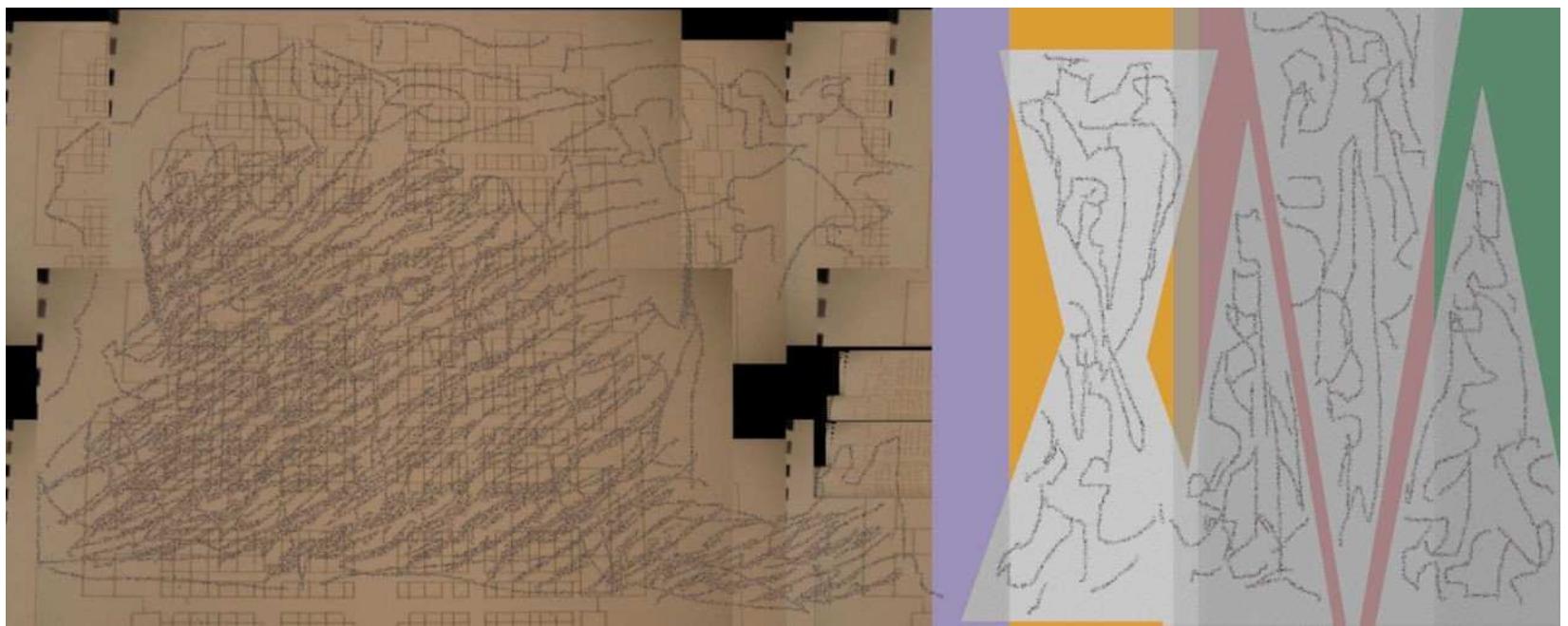






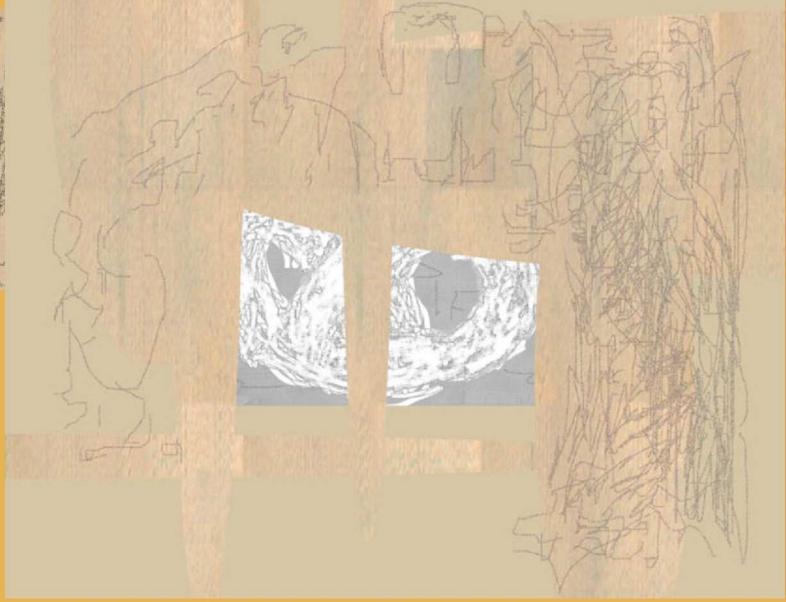


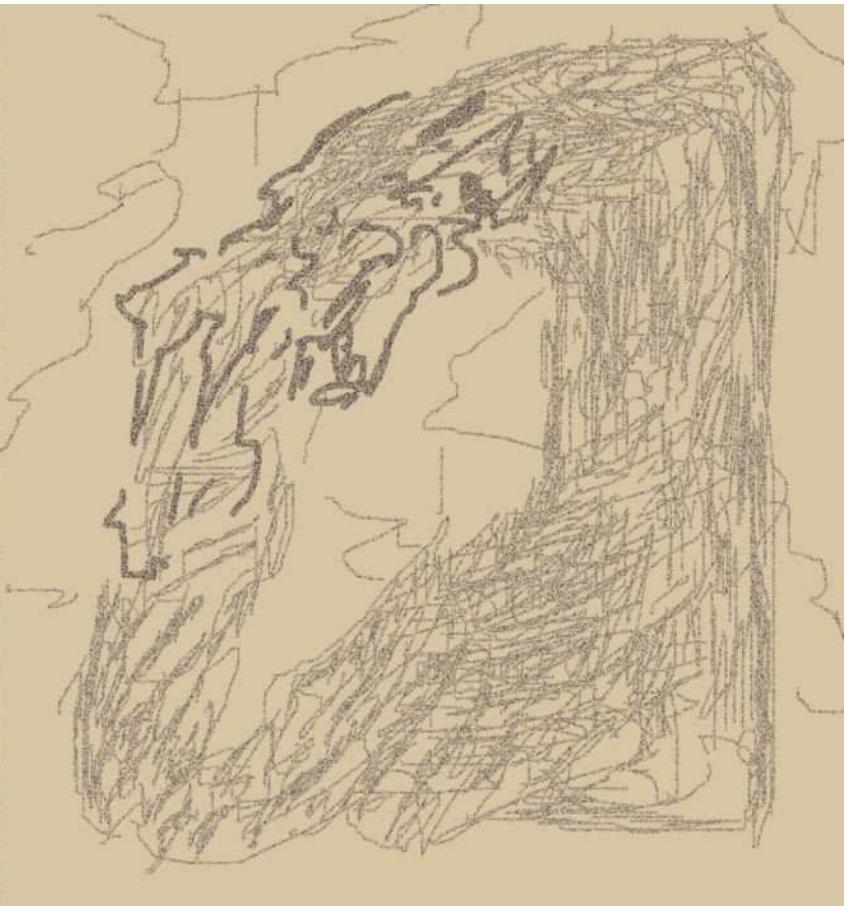
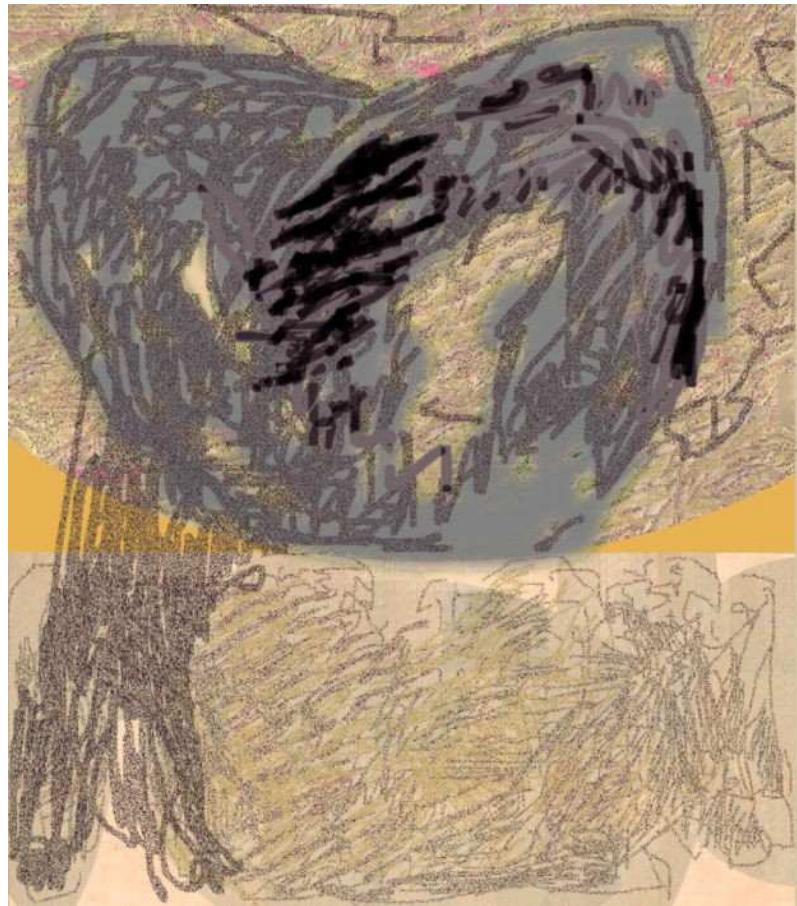


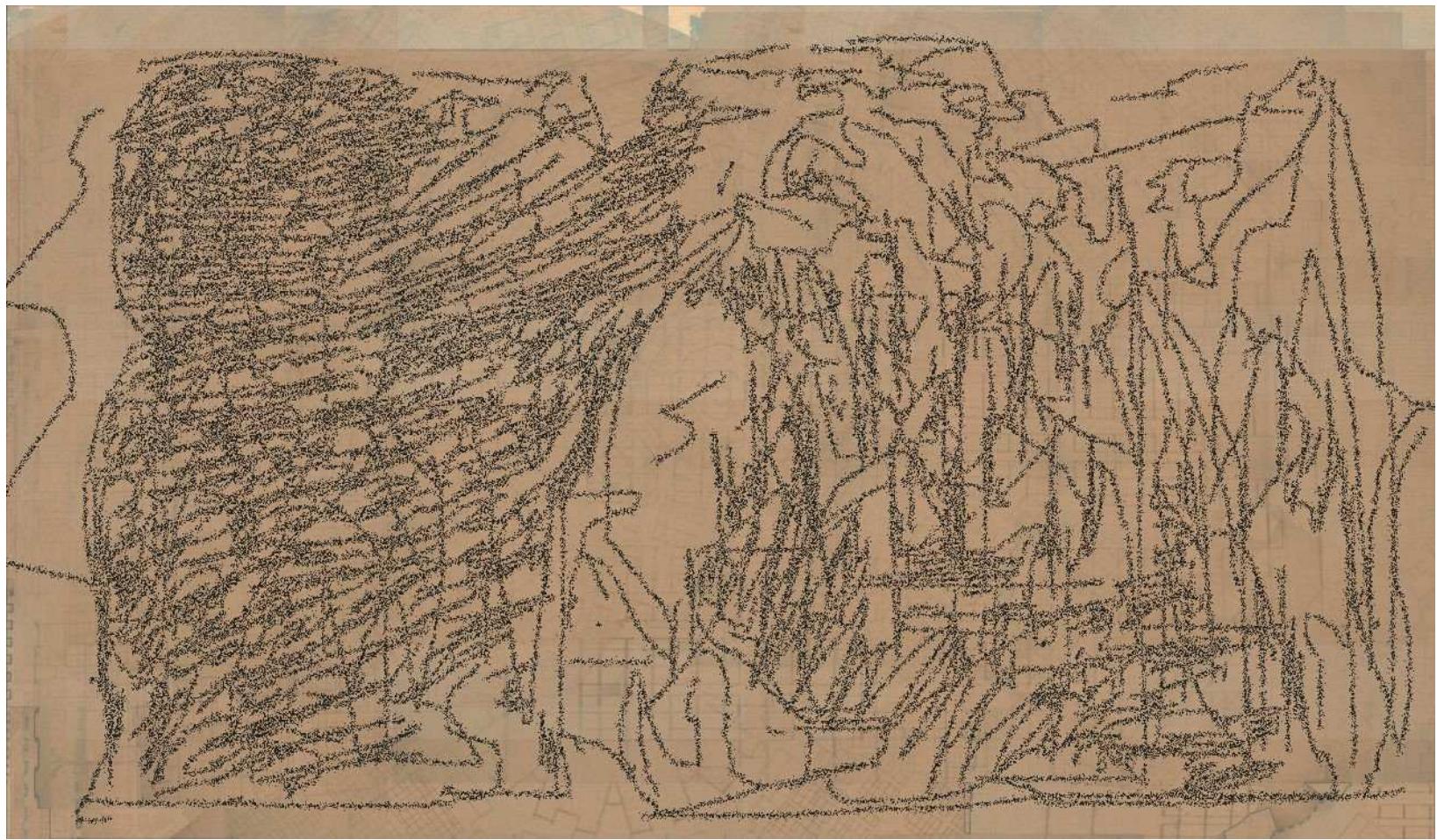


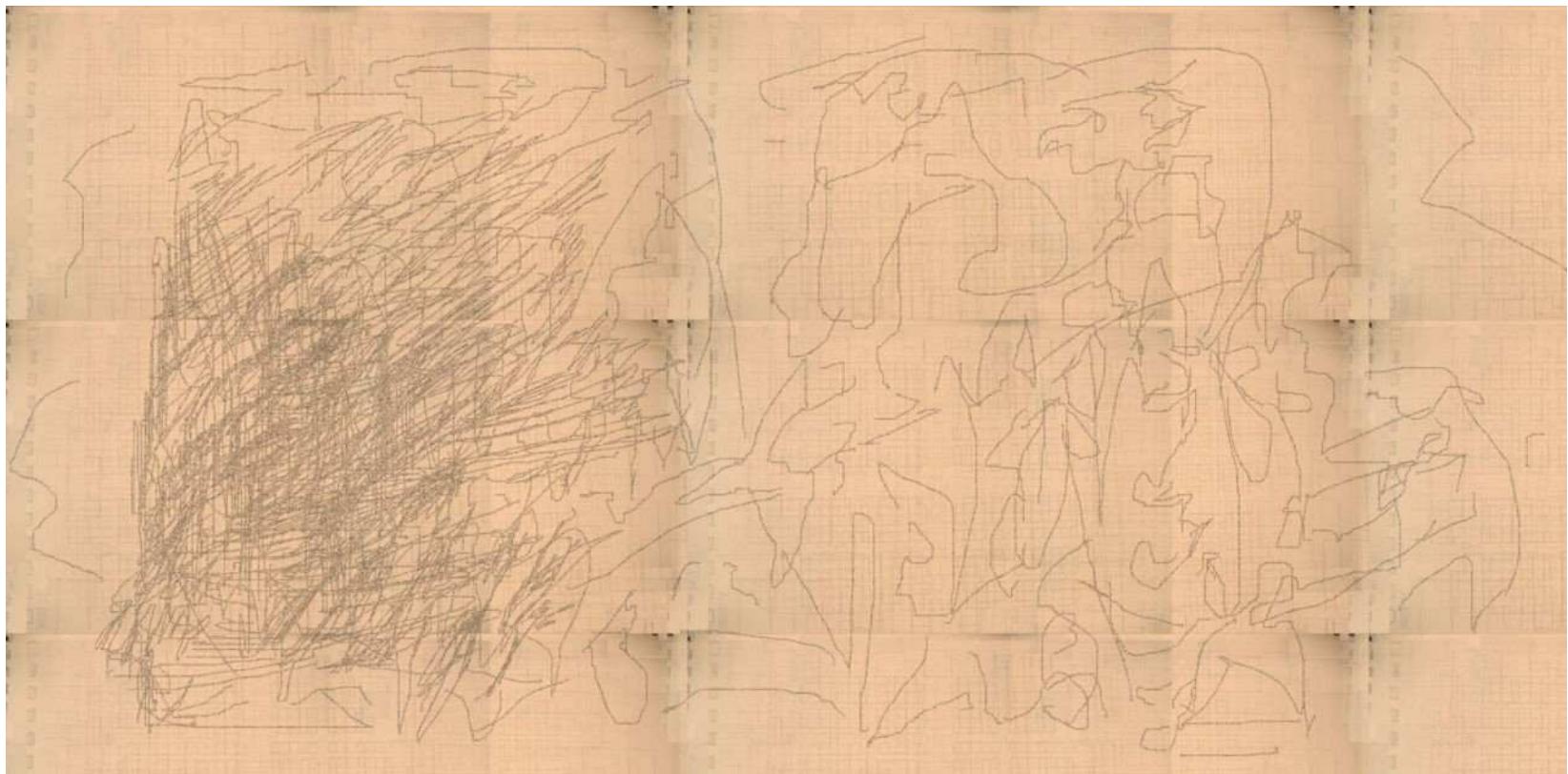


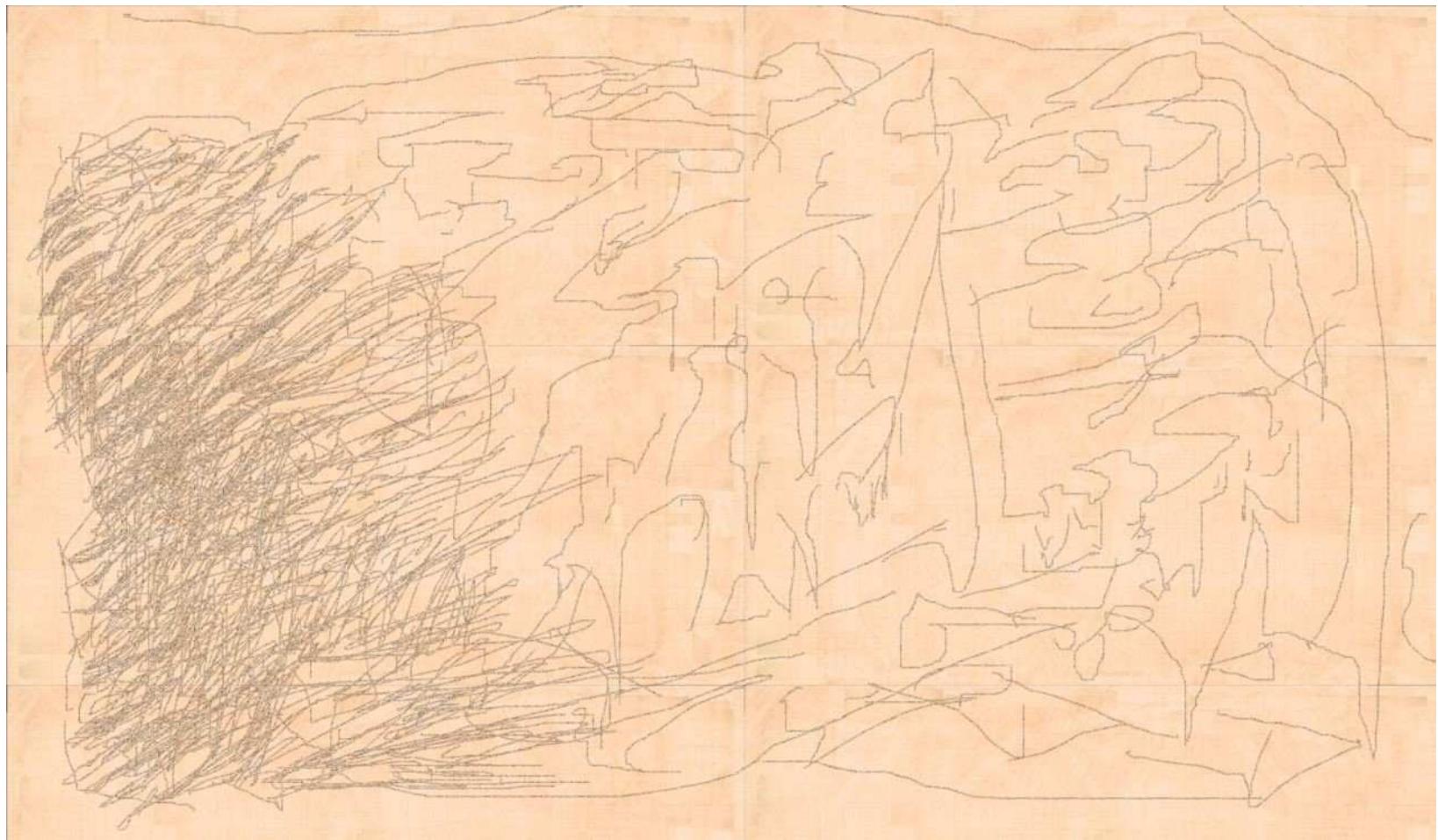


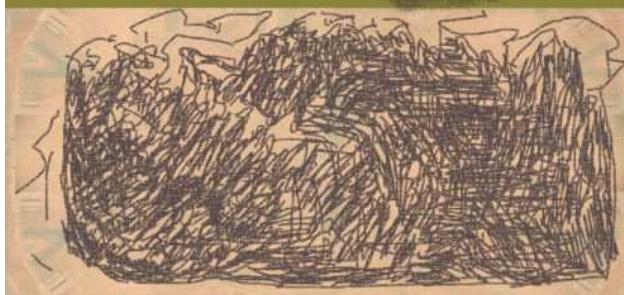


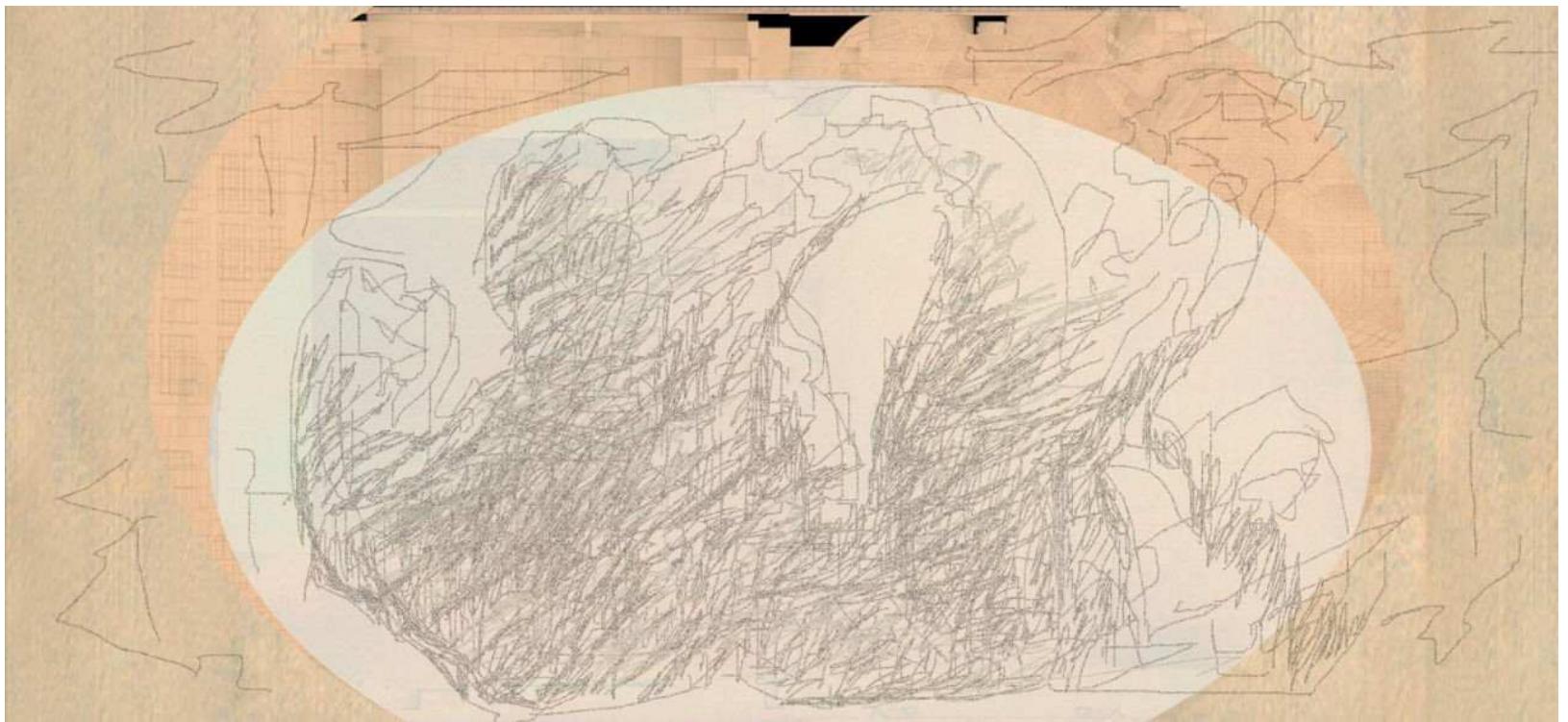


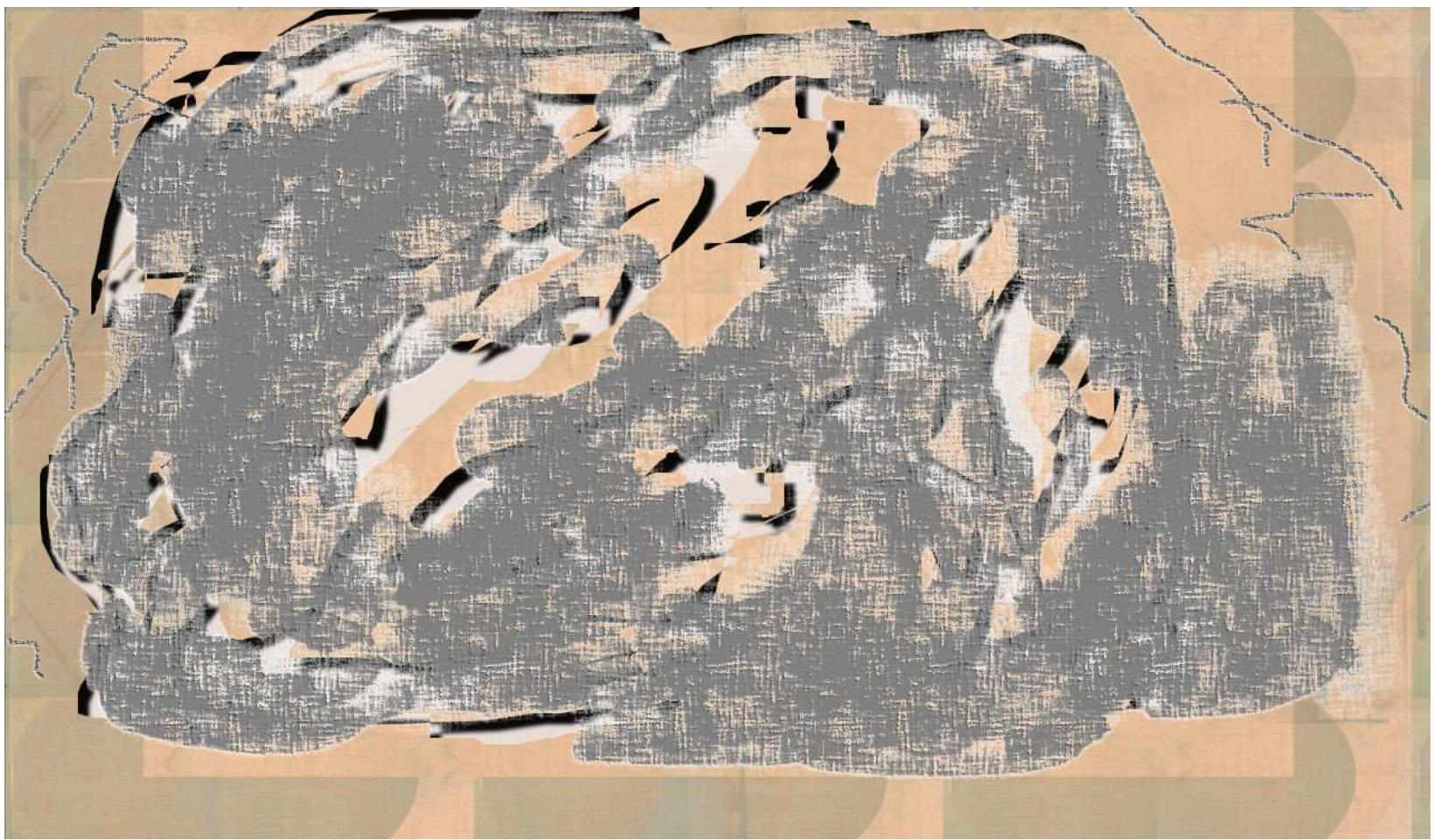


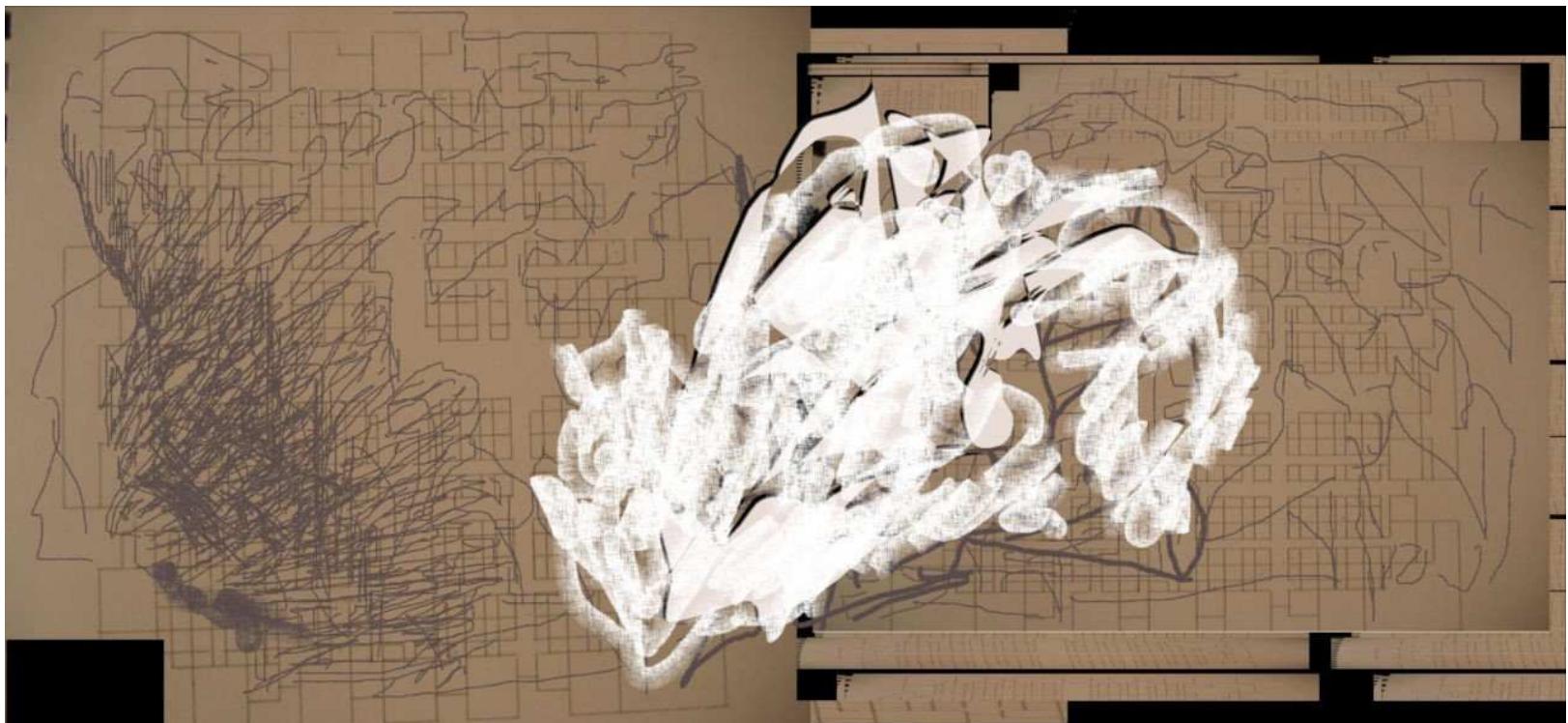


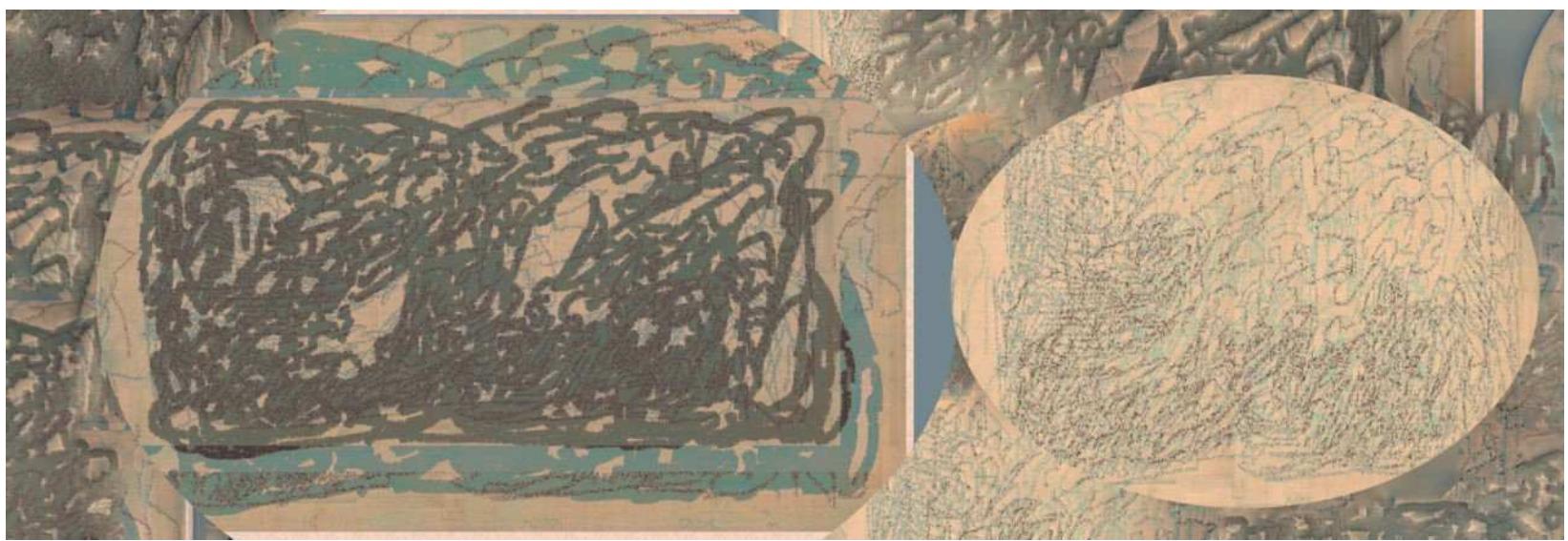


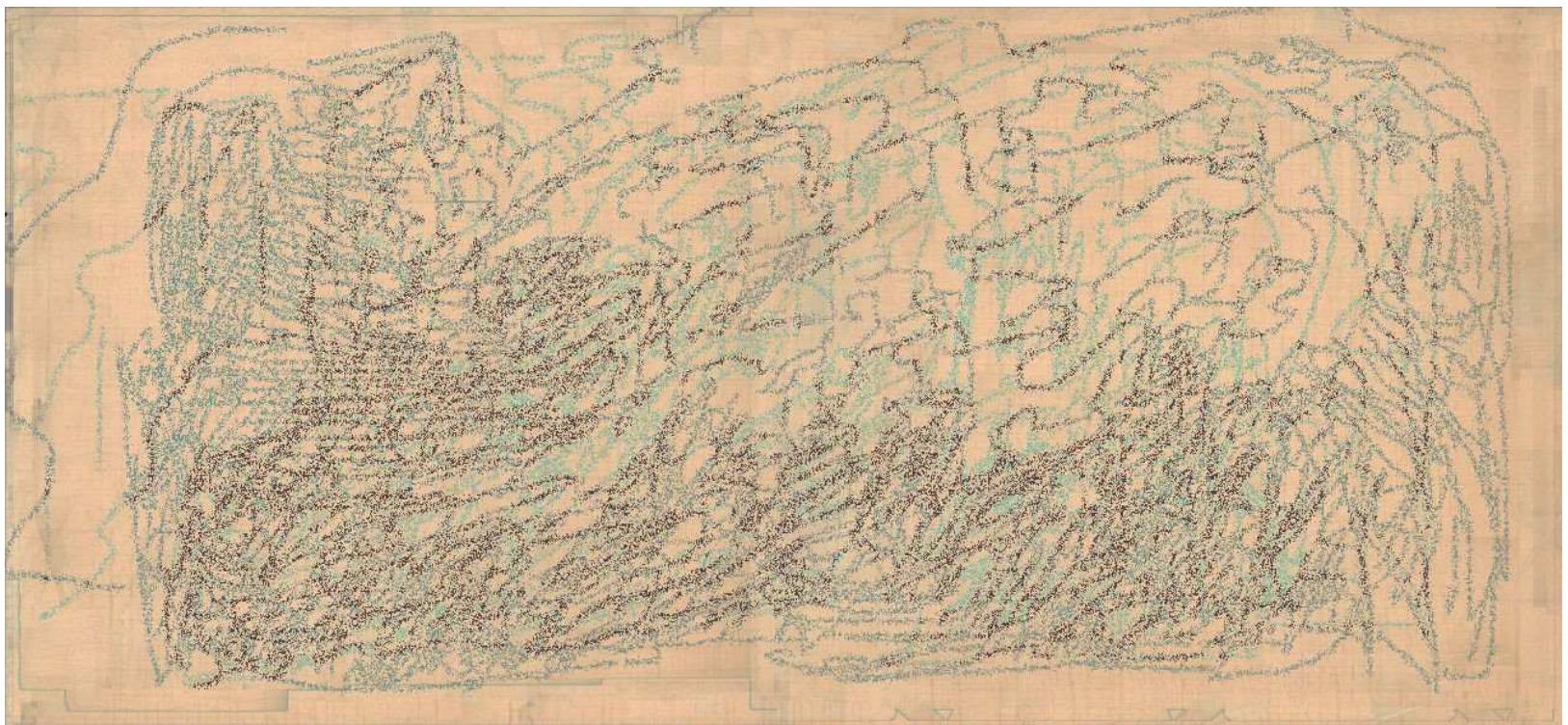


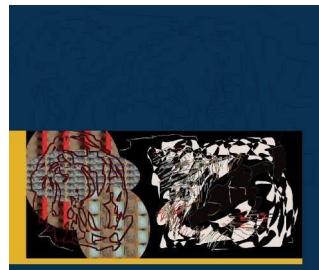
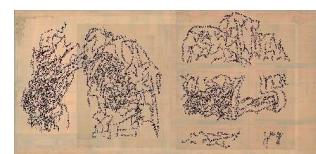
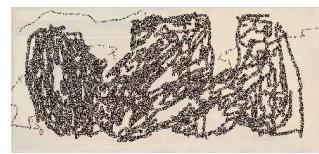
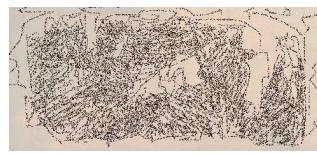
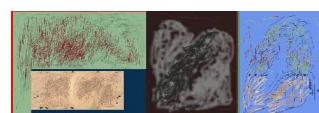


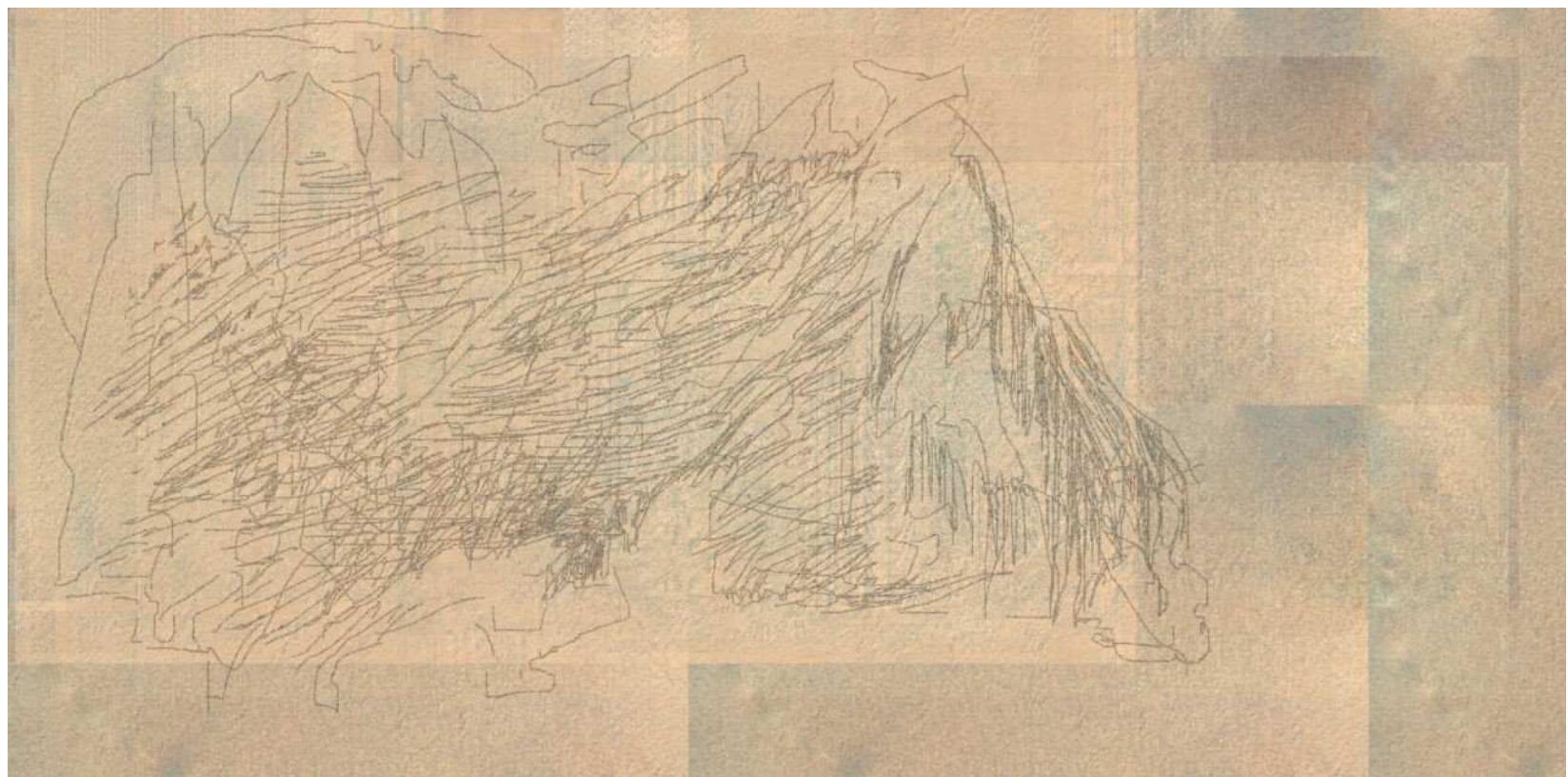


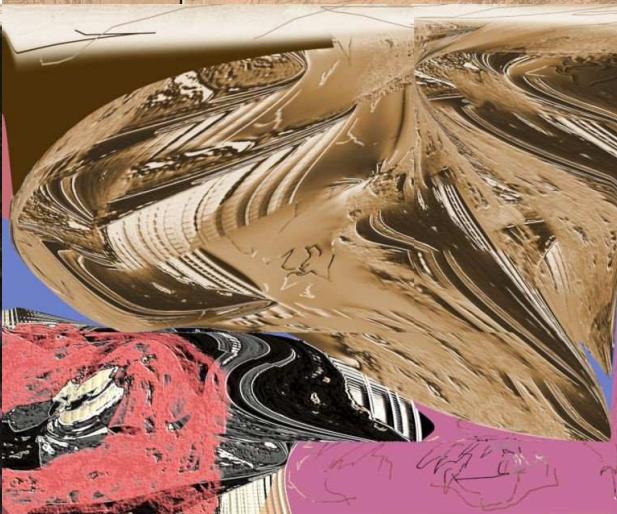
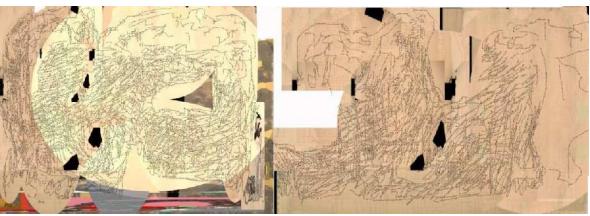
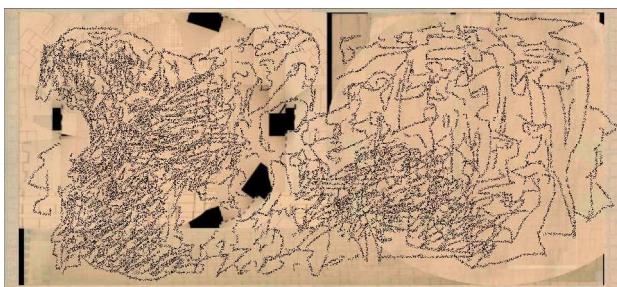




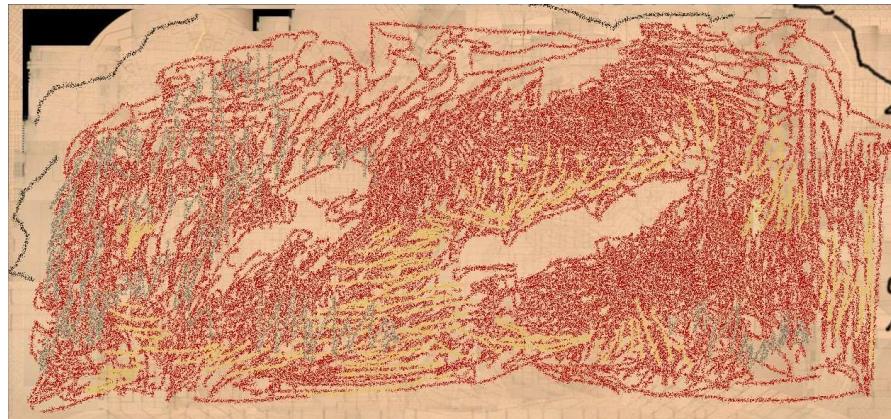








In Lilly Pond



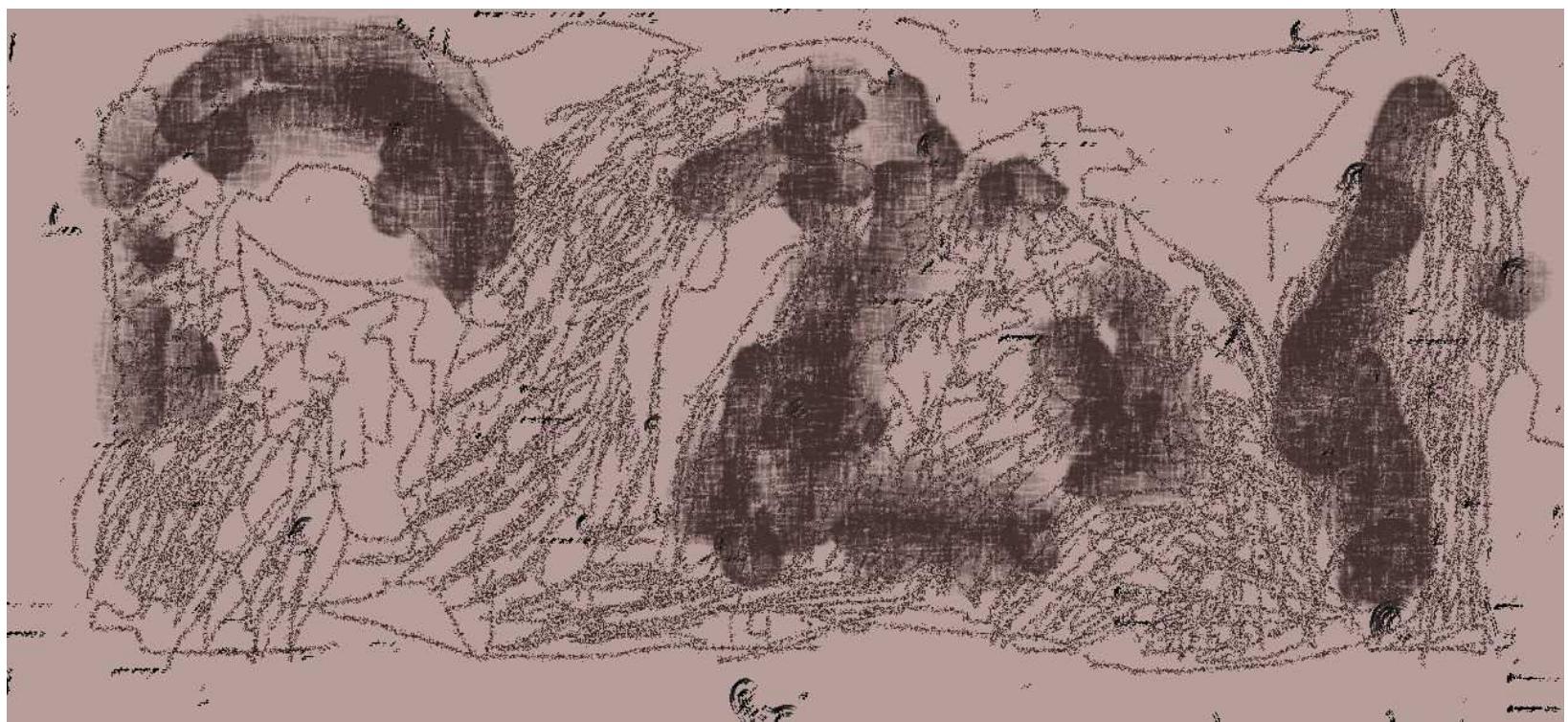
med de ; on the one hand
on the one hand the left foot
on the other hand ...

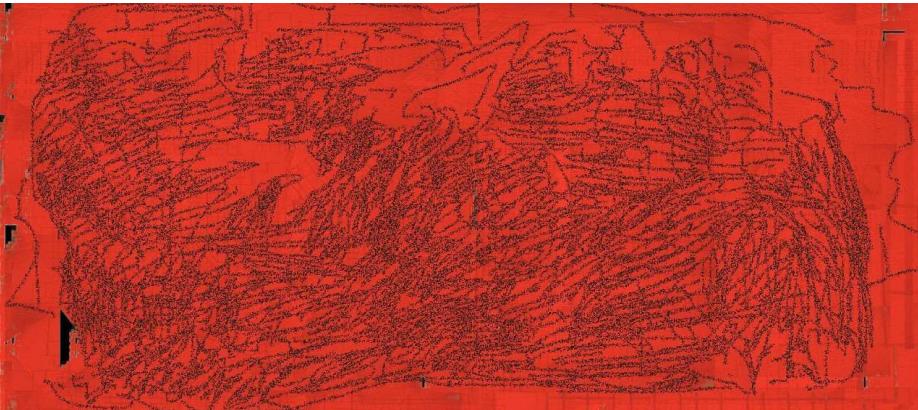
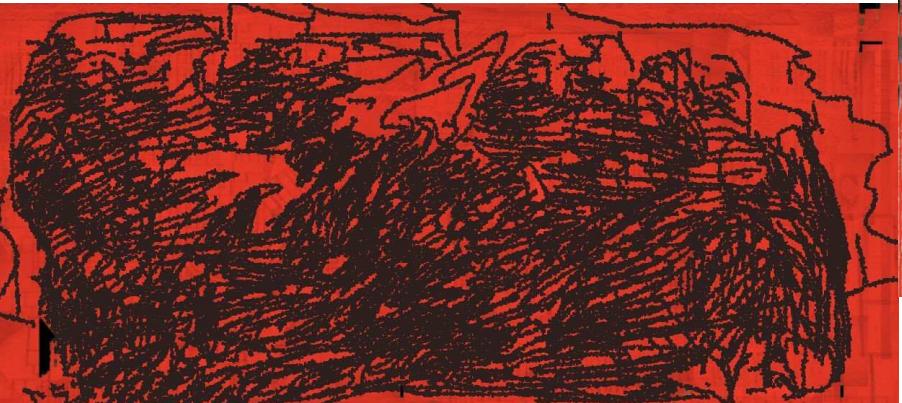
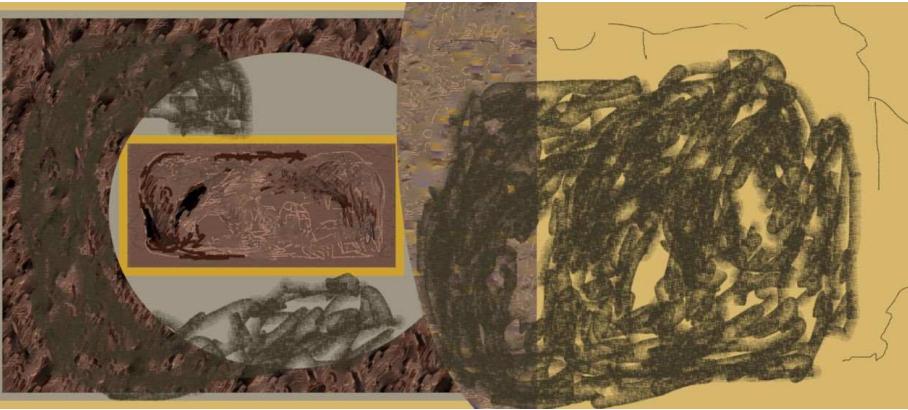
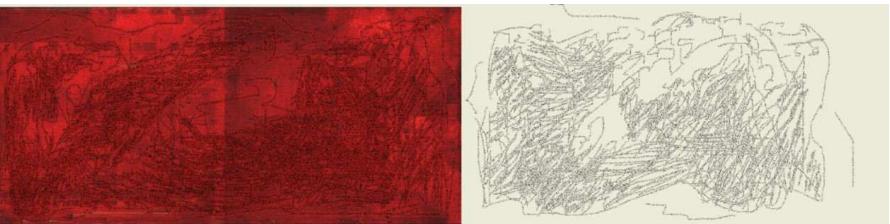
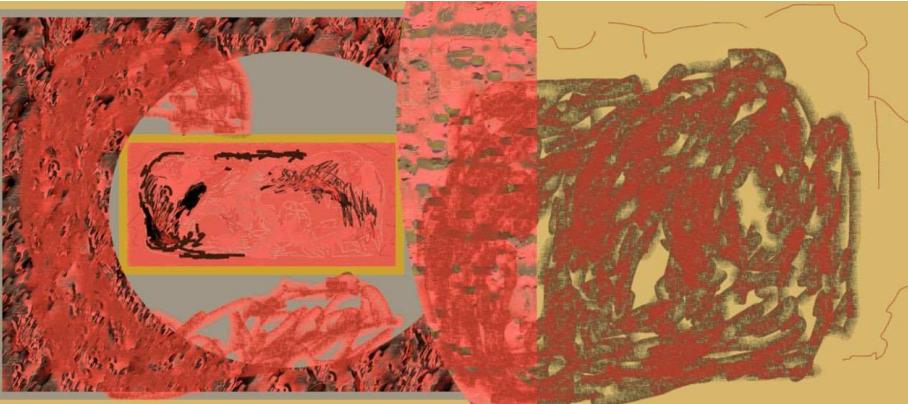
Antithesis : poetic foot. Reverse side of the horses is the opposite foot (statue viewed from other side is as much as to look at ones self in the mirror of reverse) of "symmetry" spelled backwards is Timos: to honor, consider a draught of fishes in the desert as a game of draughts. Nature feral, afferent and efferent, affect and effect. Consider fish and game. Ares and Aphrodite in the net. Net effect.net.tenet. Drawing and the Print. Graphos-i write, I draw – I- magi. imagine I –mediate immediate, immersive content. Underwriting Drawing. Underdrawing of Writing. Lust for illustration. El Literati.

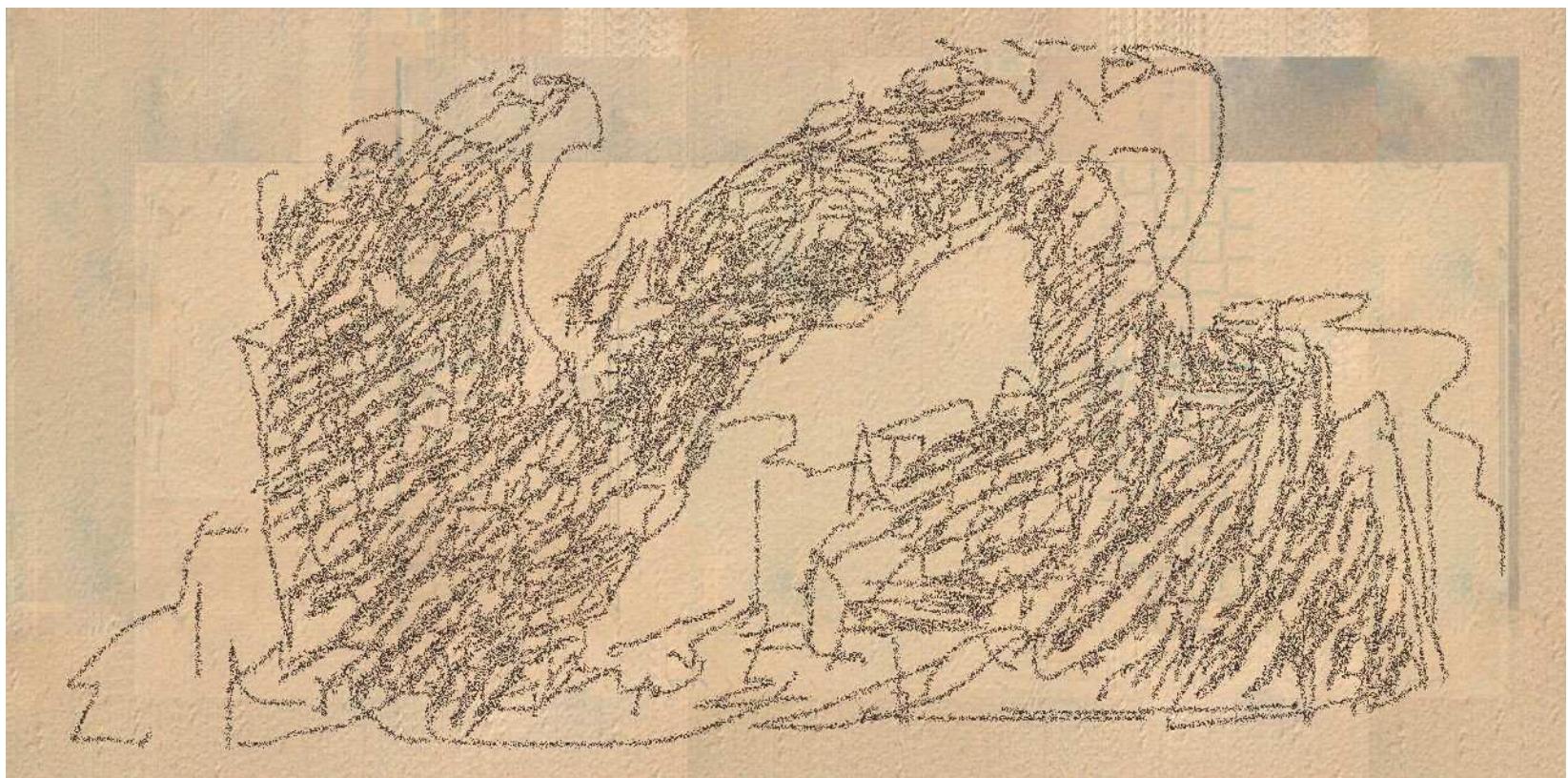


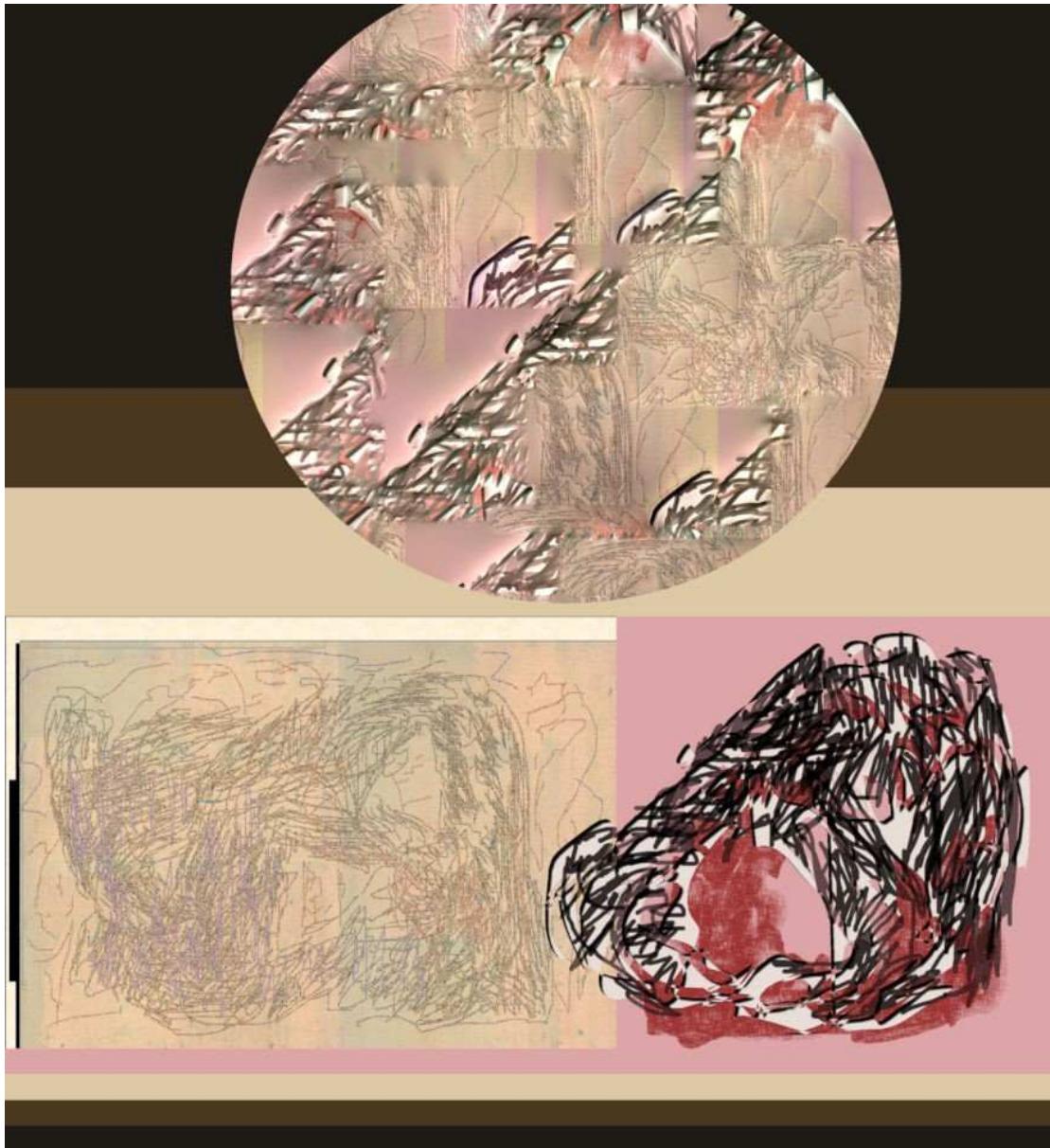


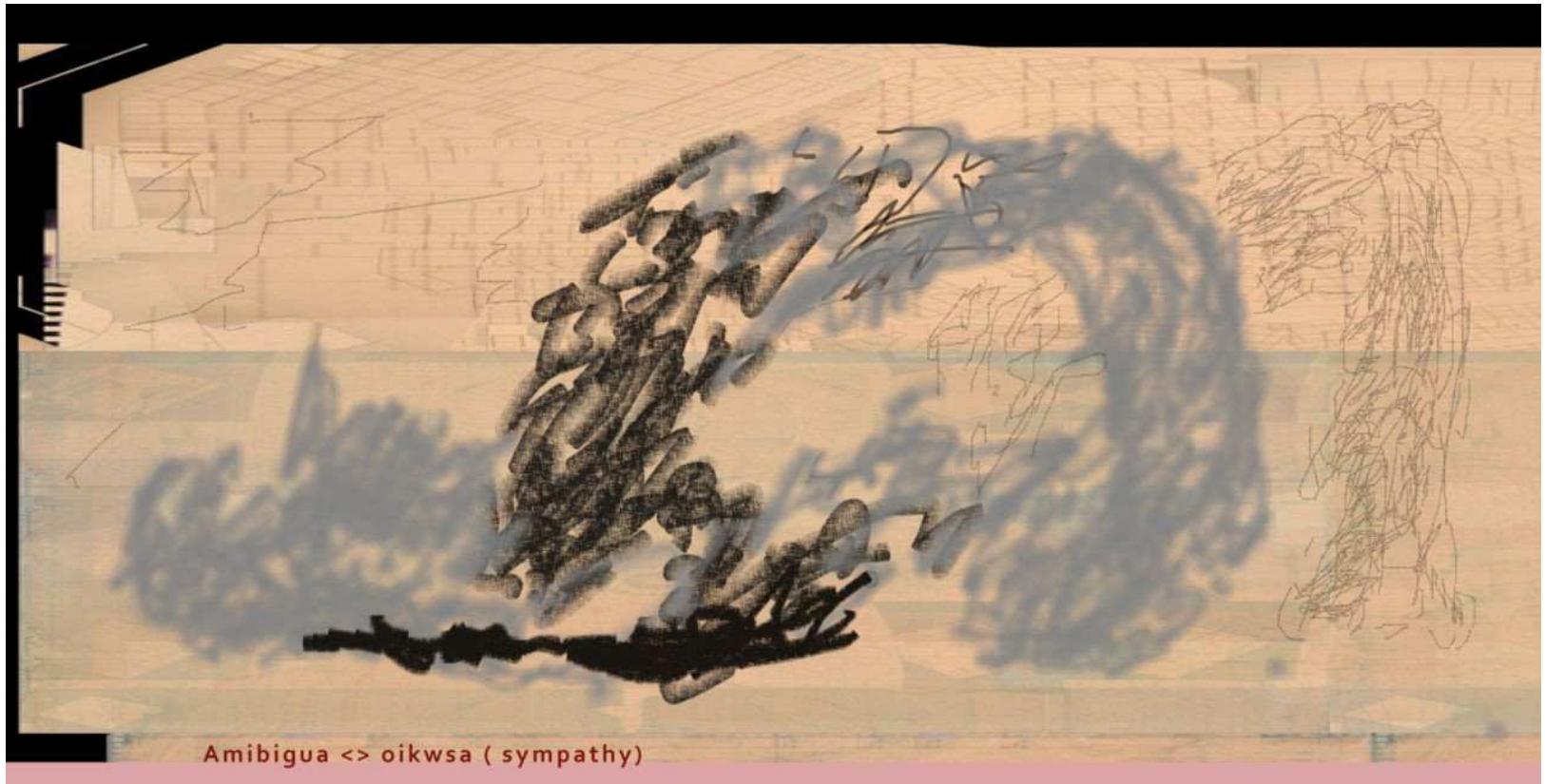




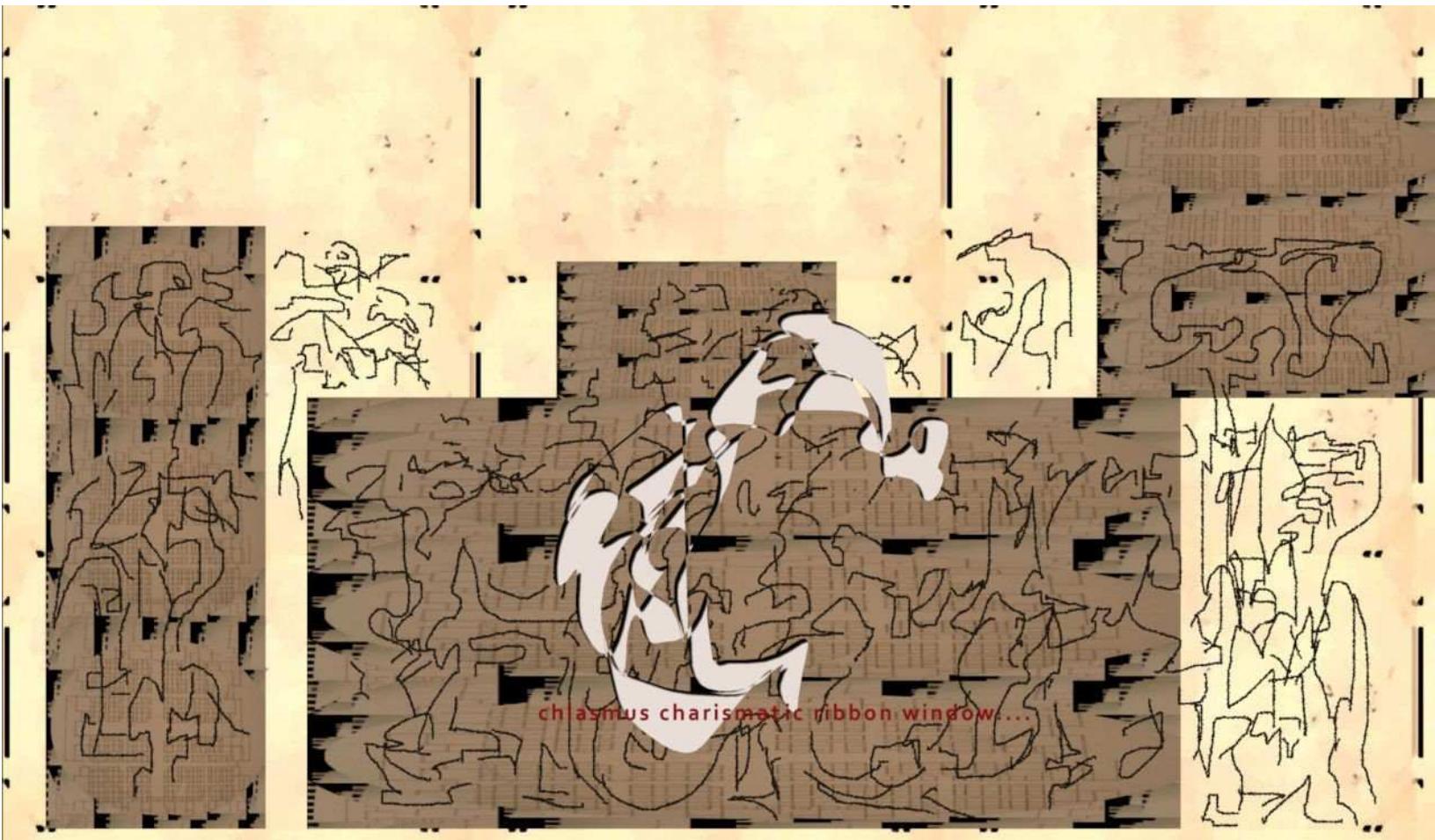




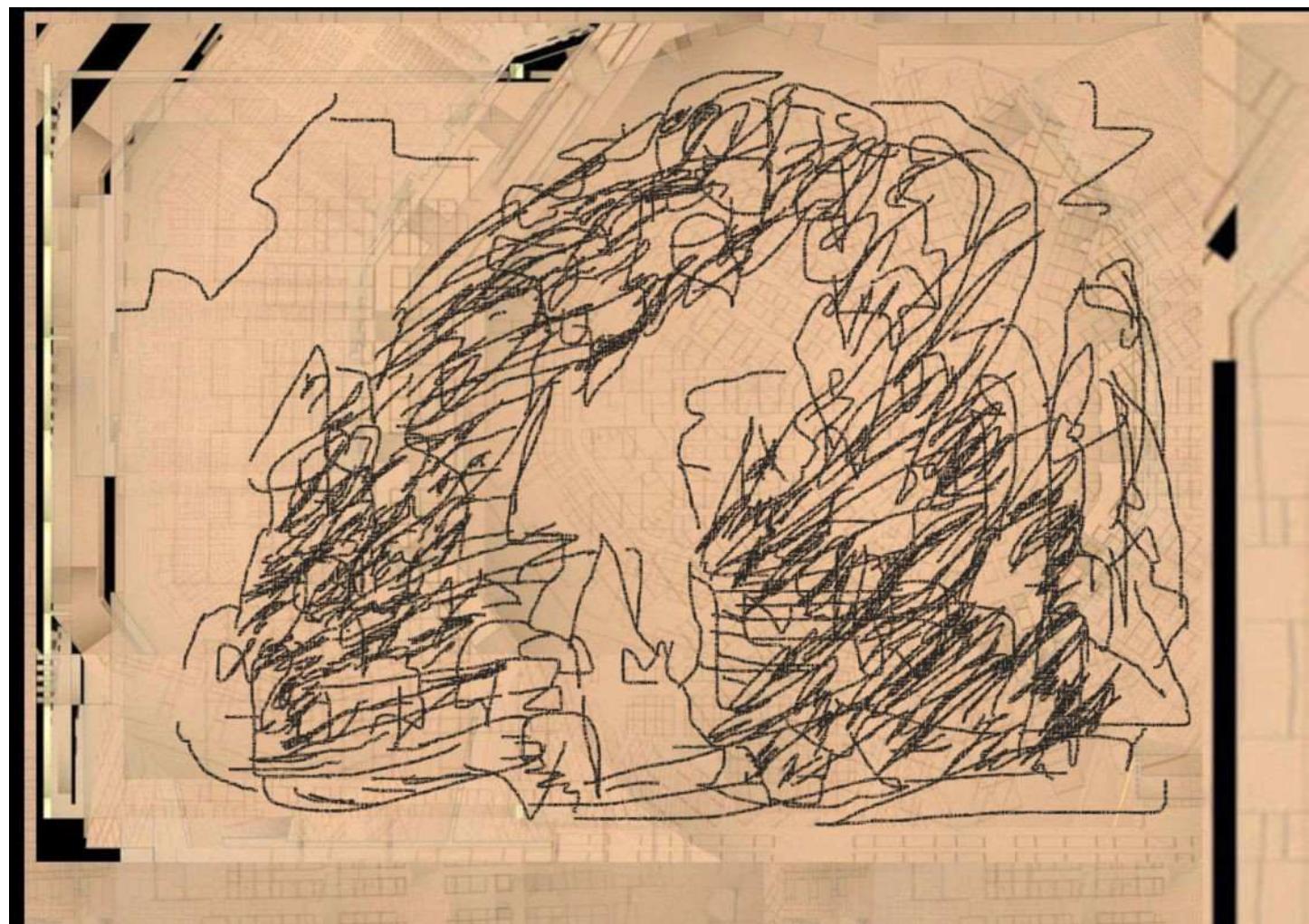


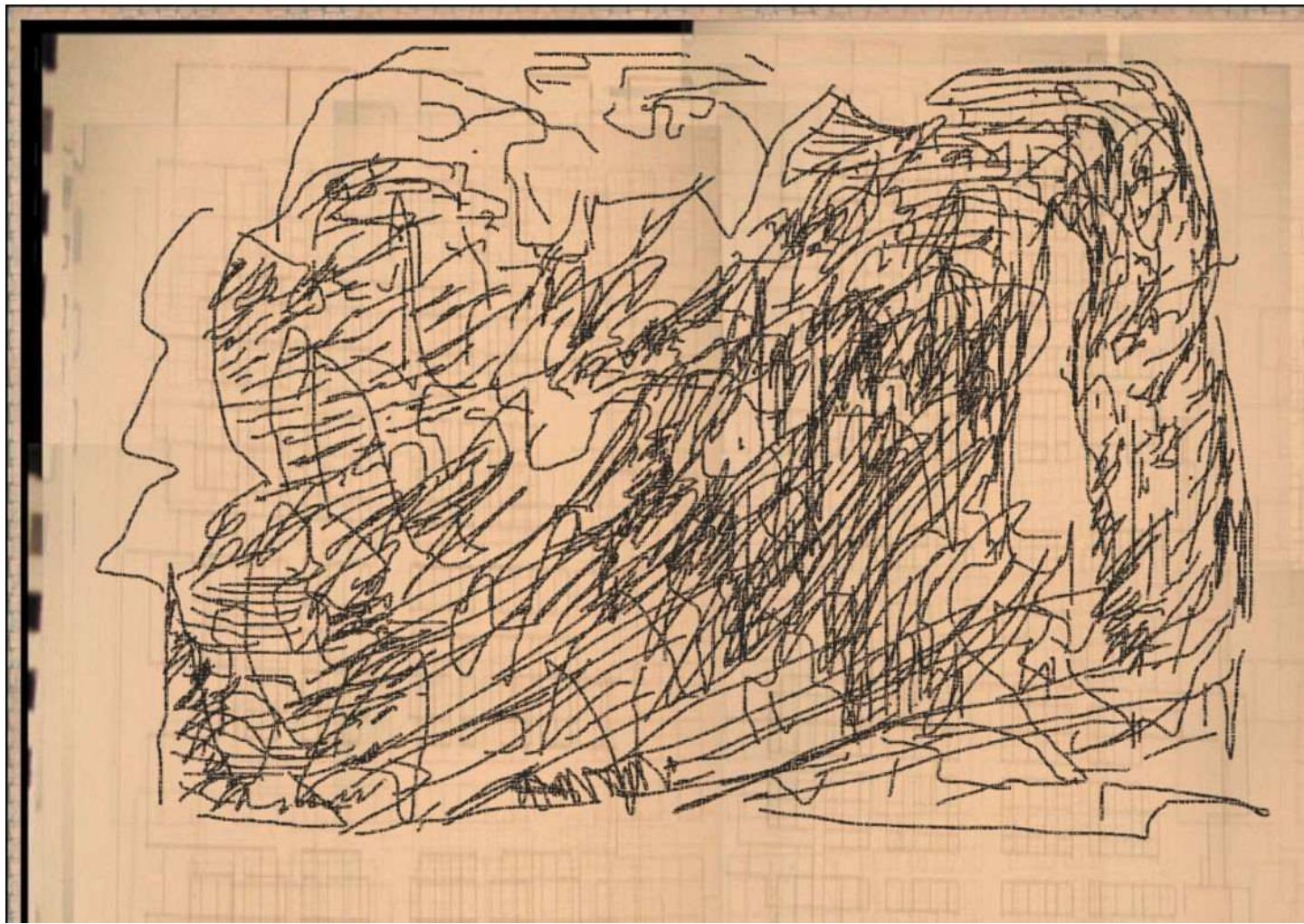


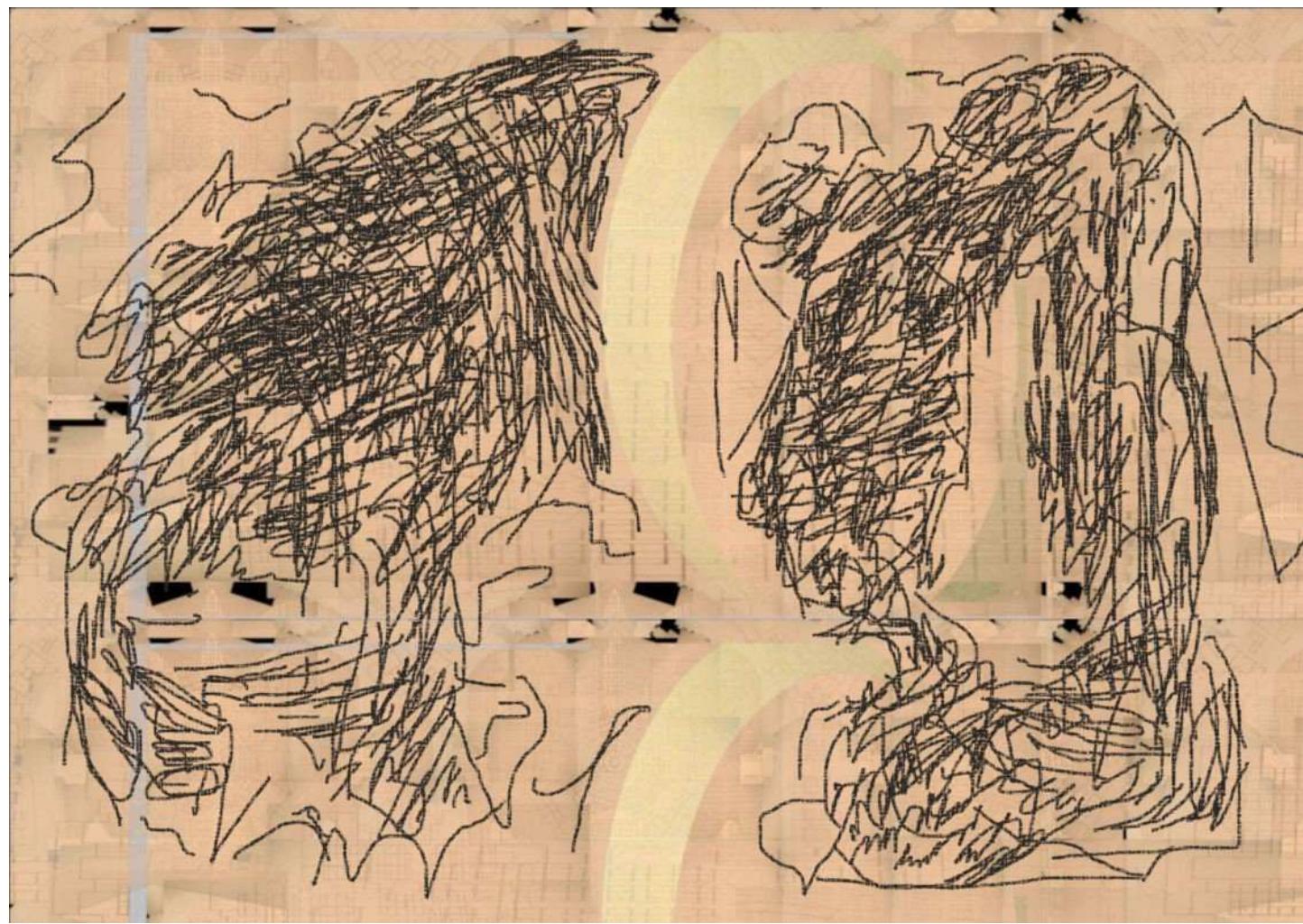
Amibigua <> oikwsa (sympathy)

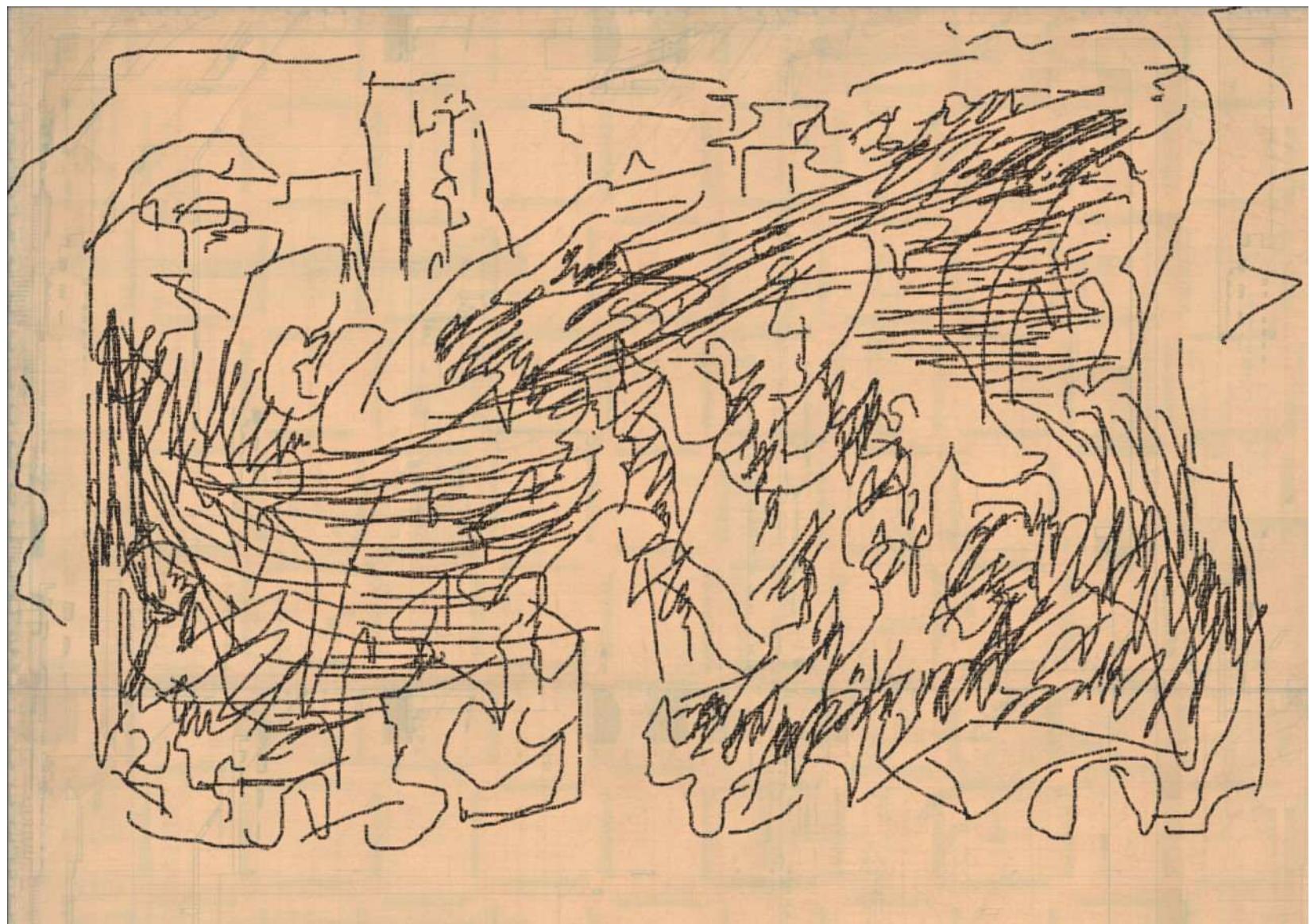


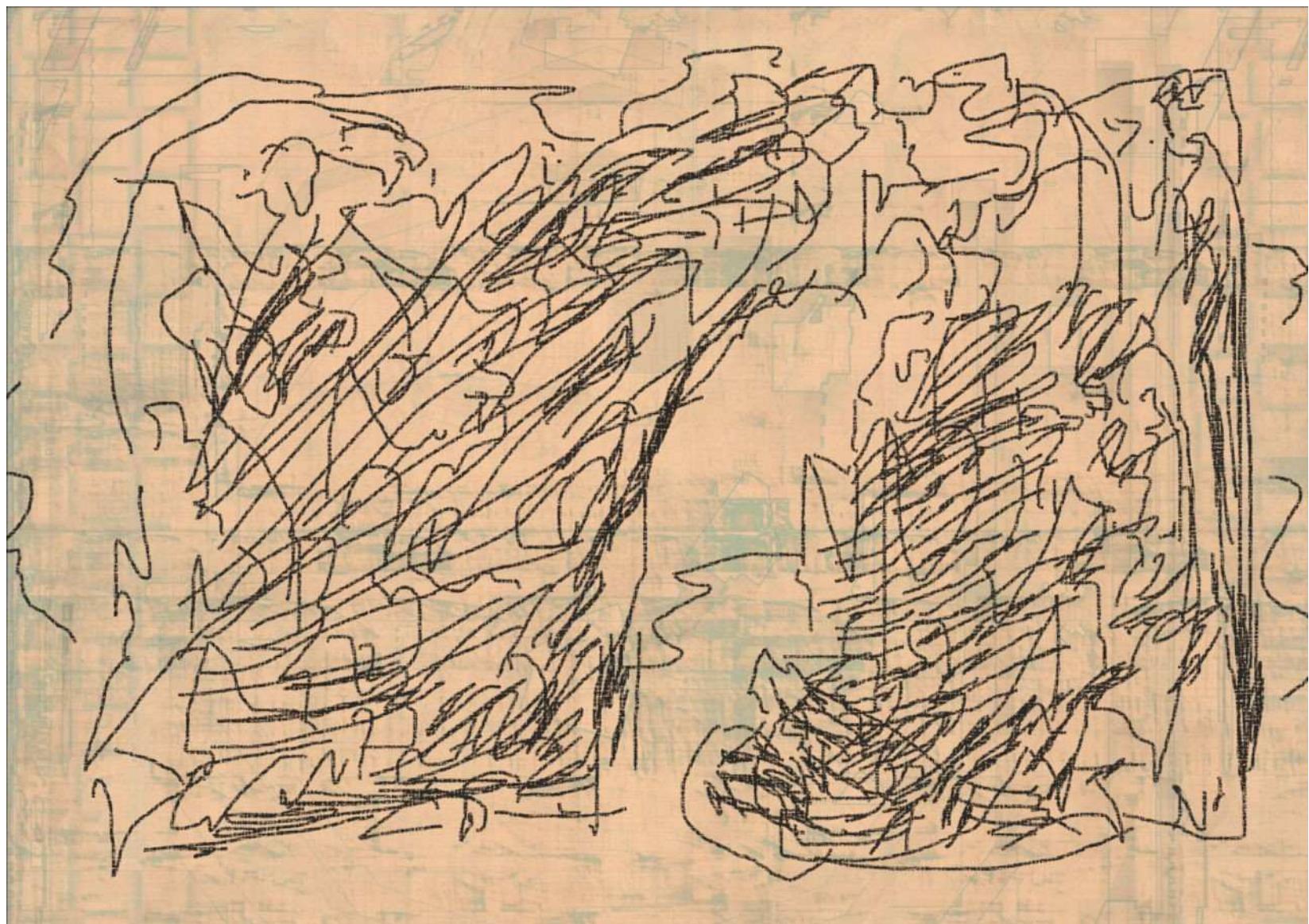
chiasmus charismatic ribbon window...

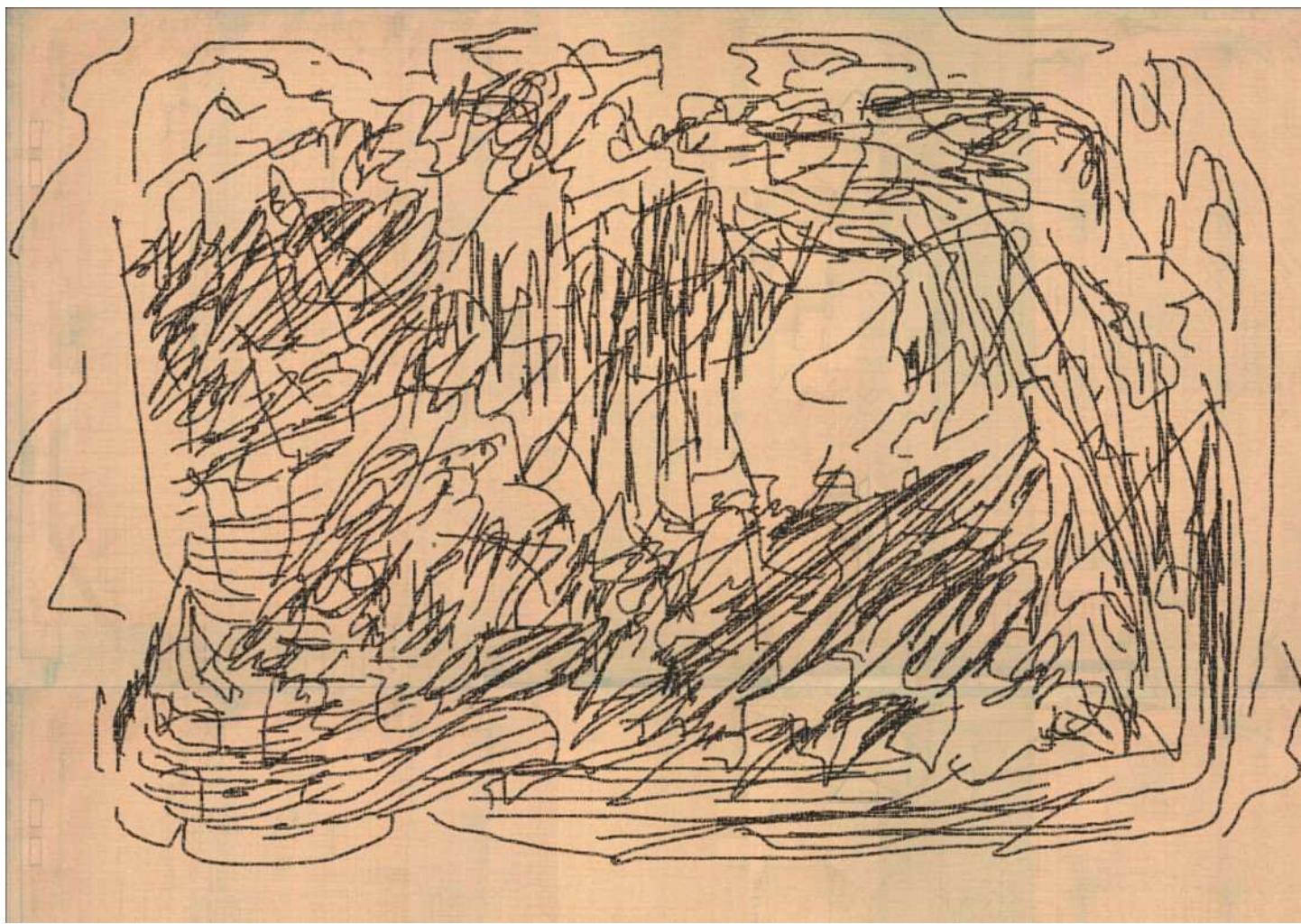


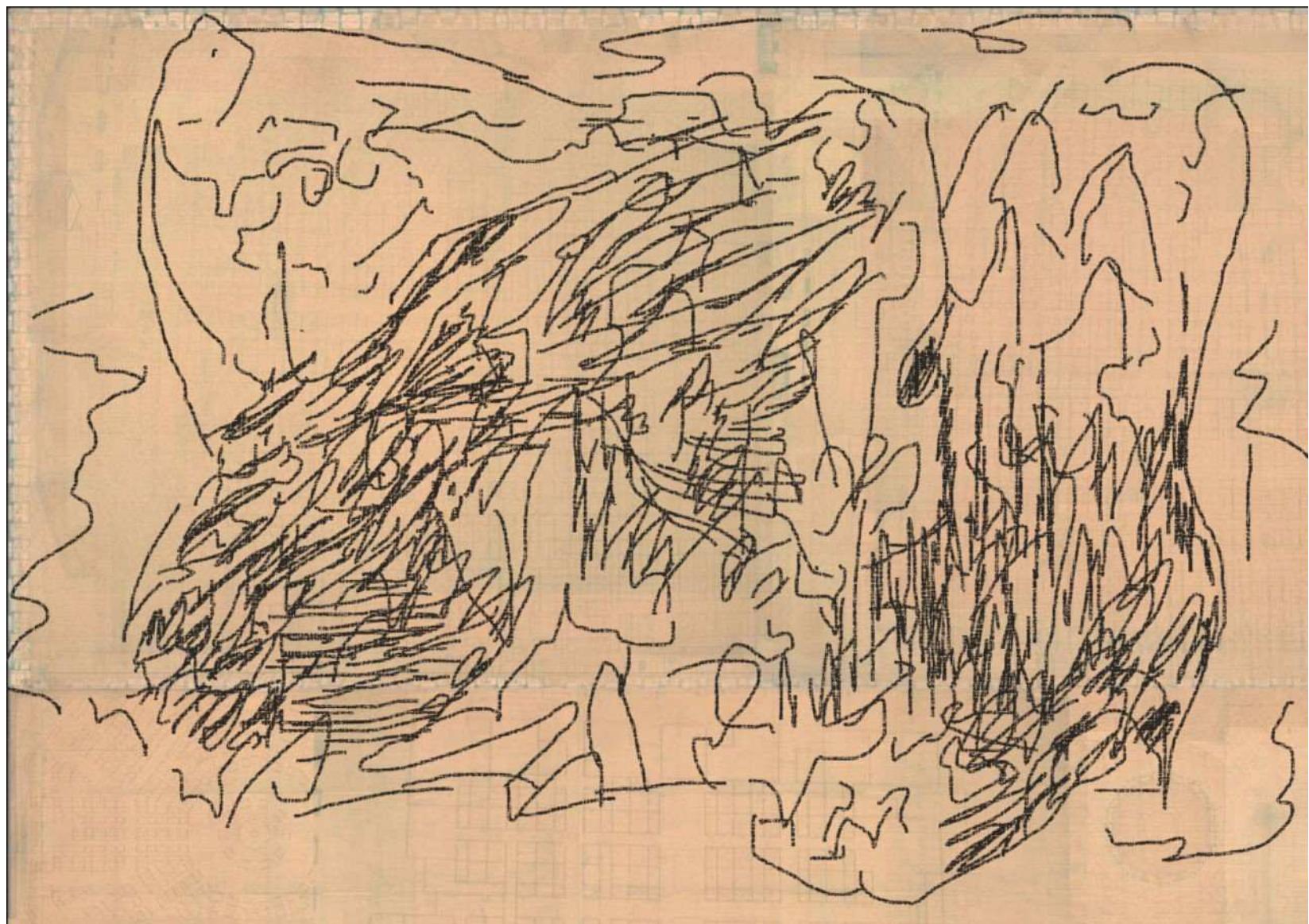




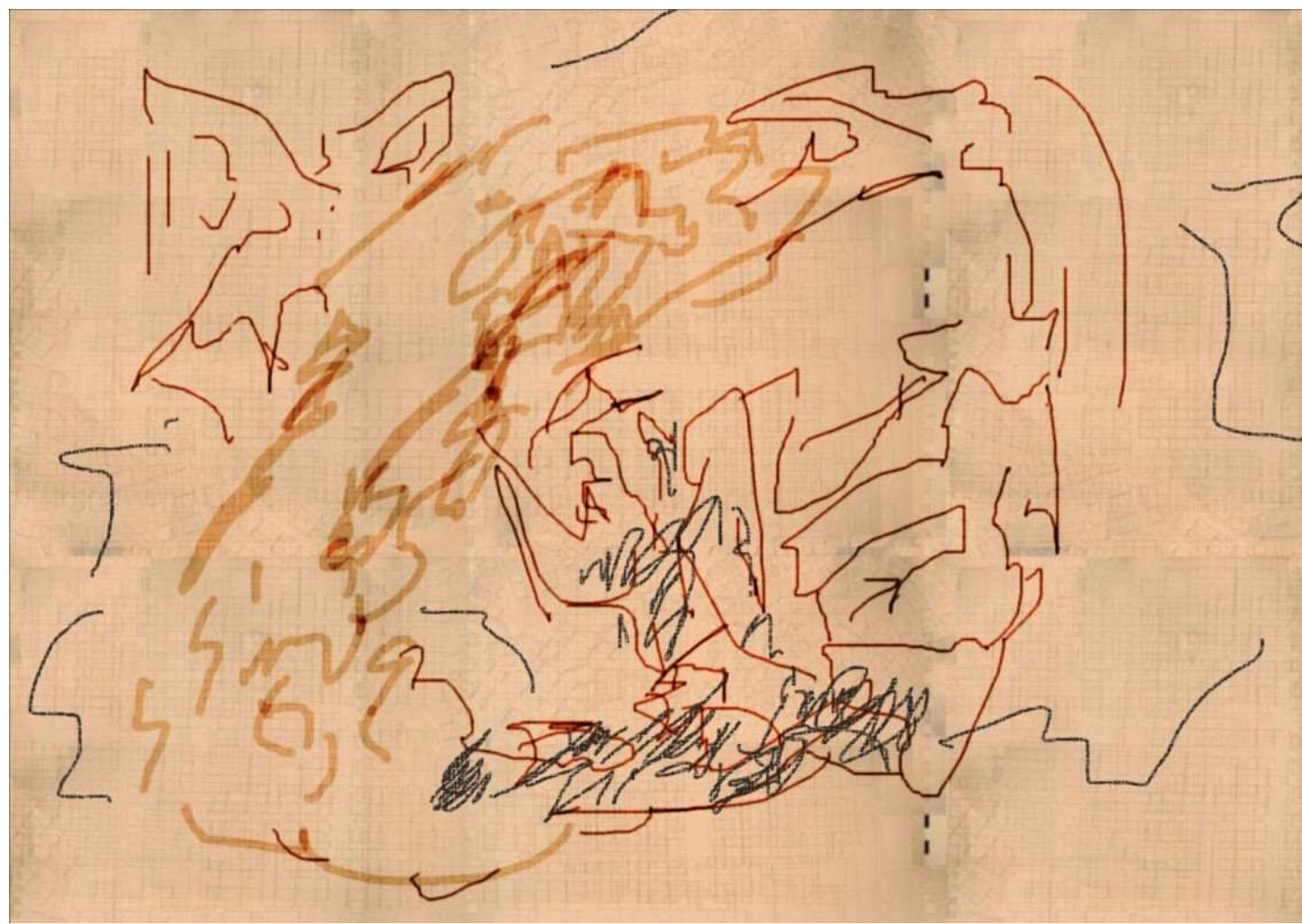


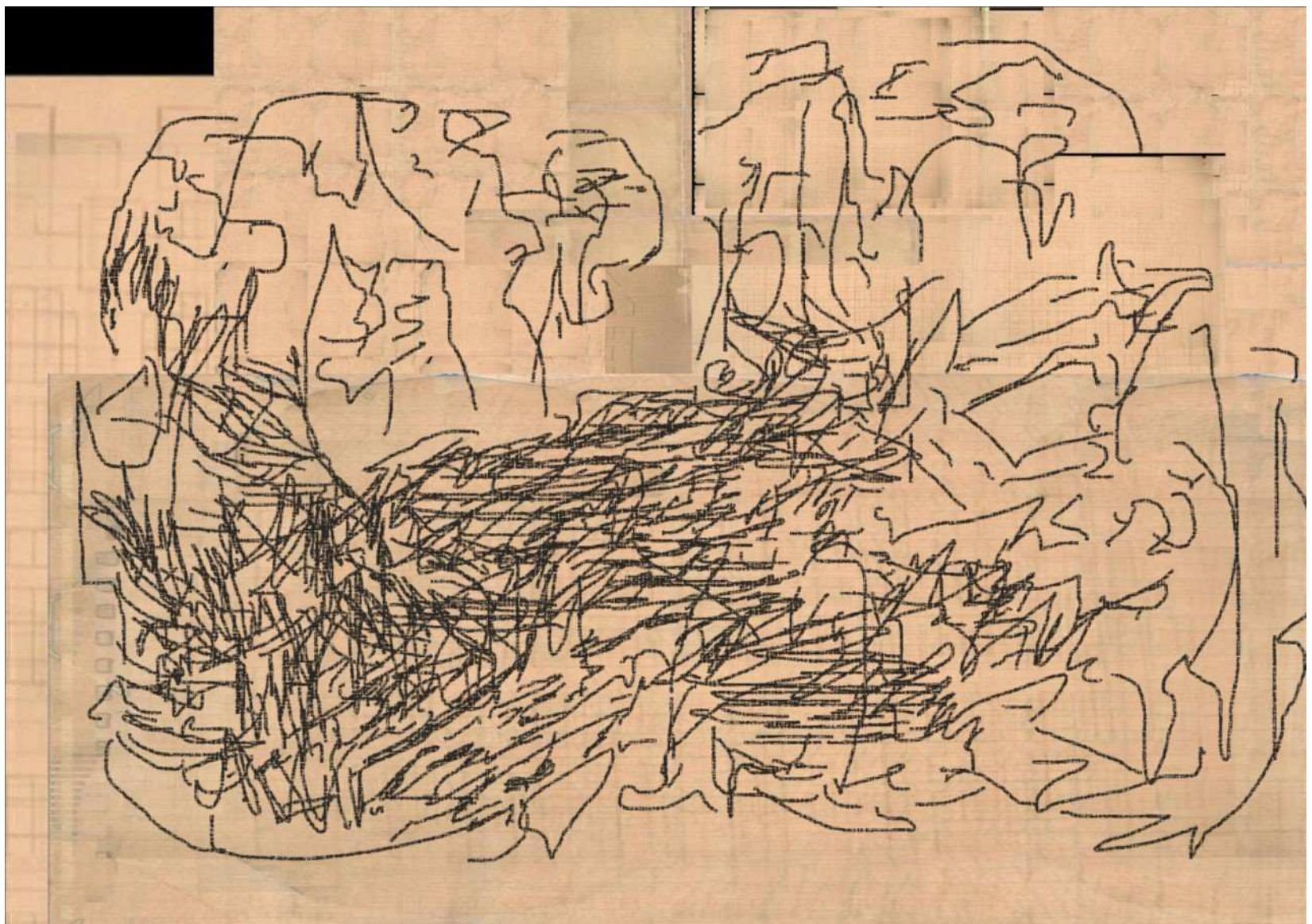


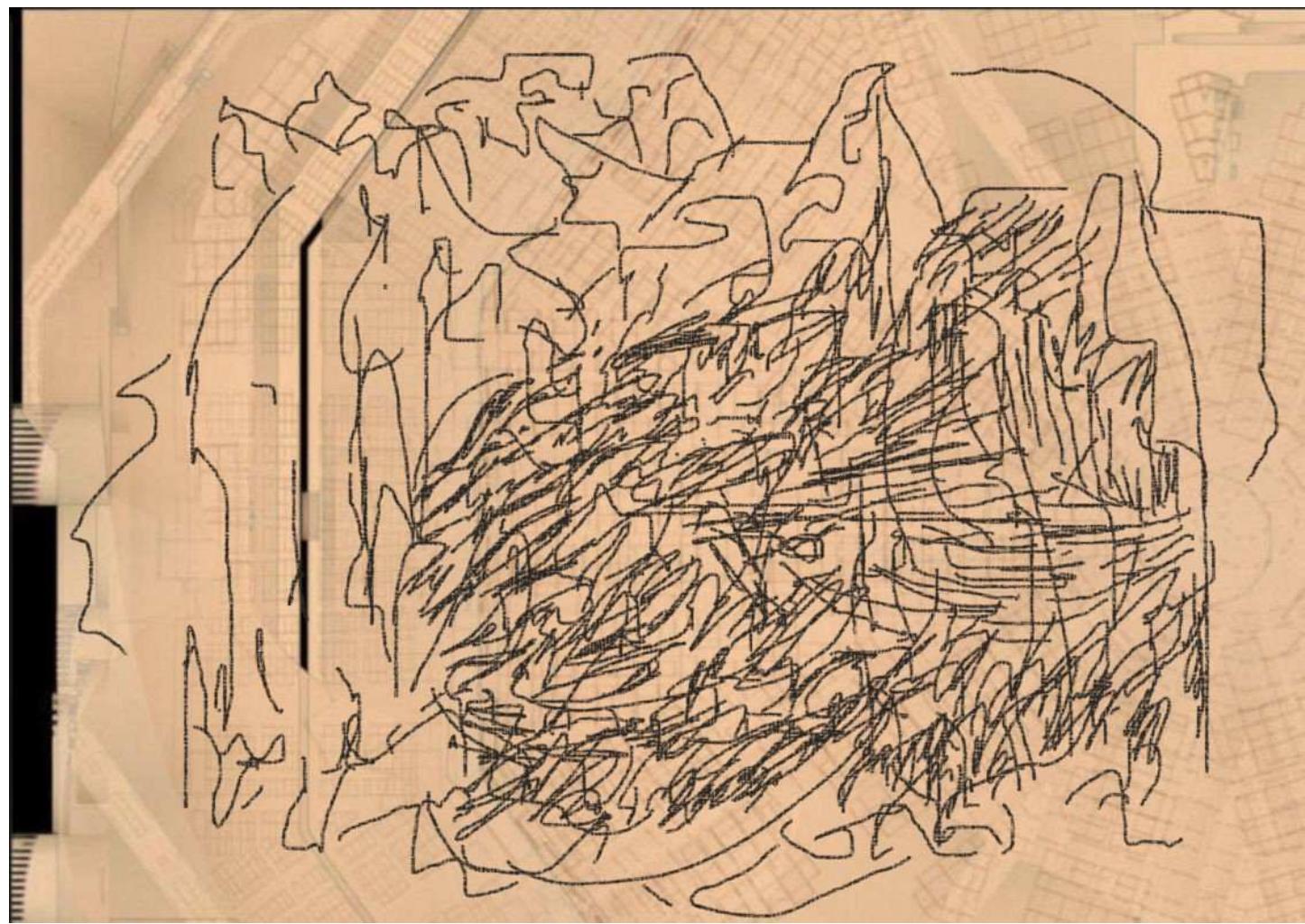


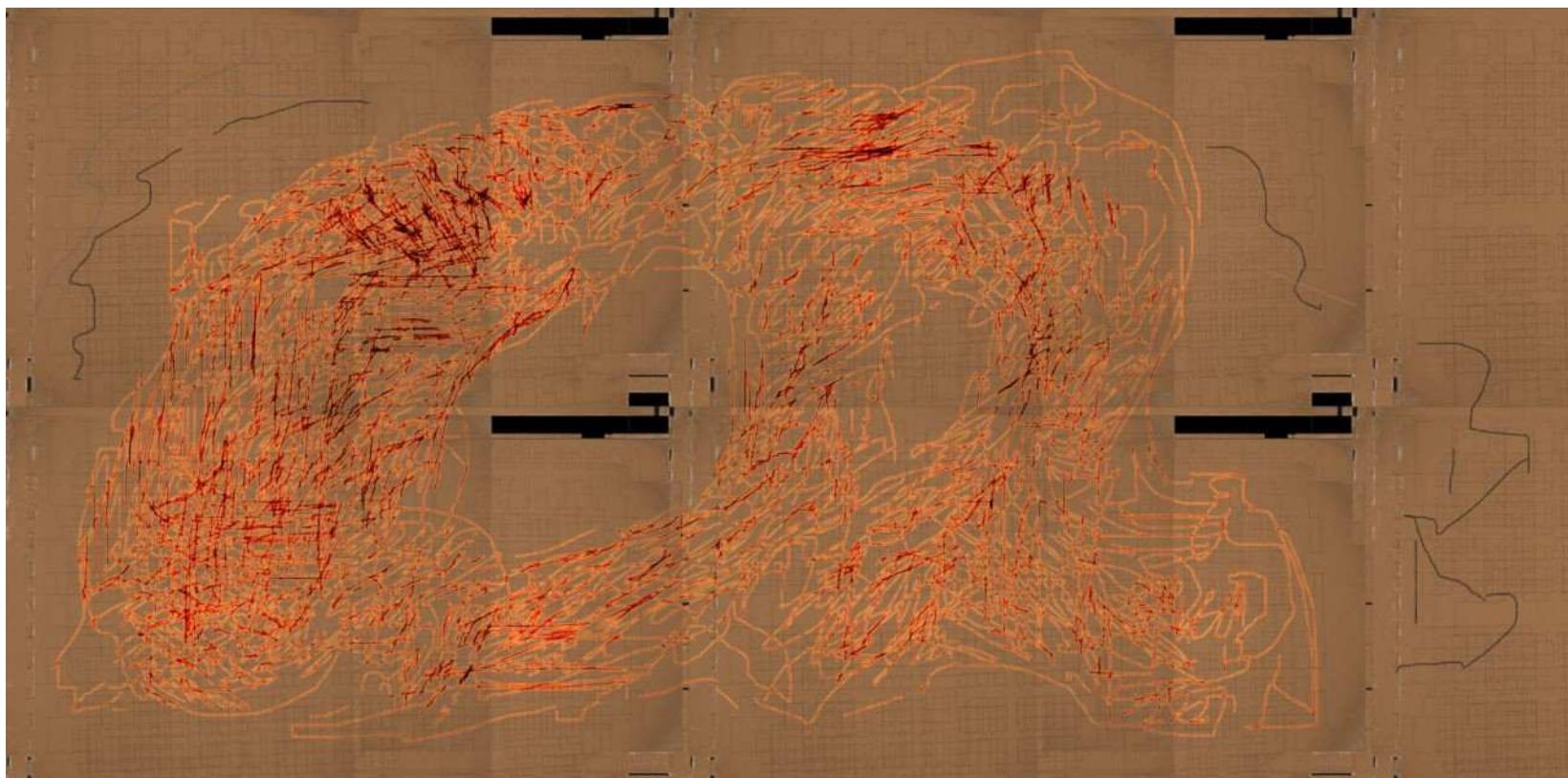




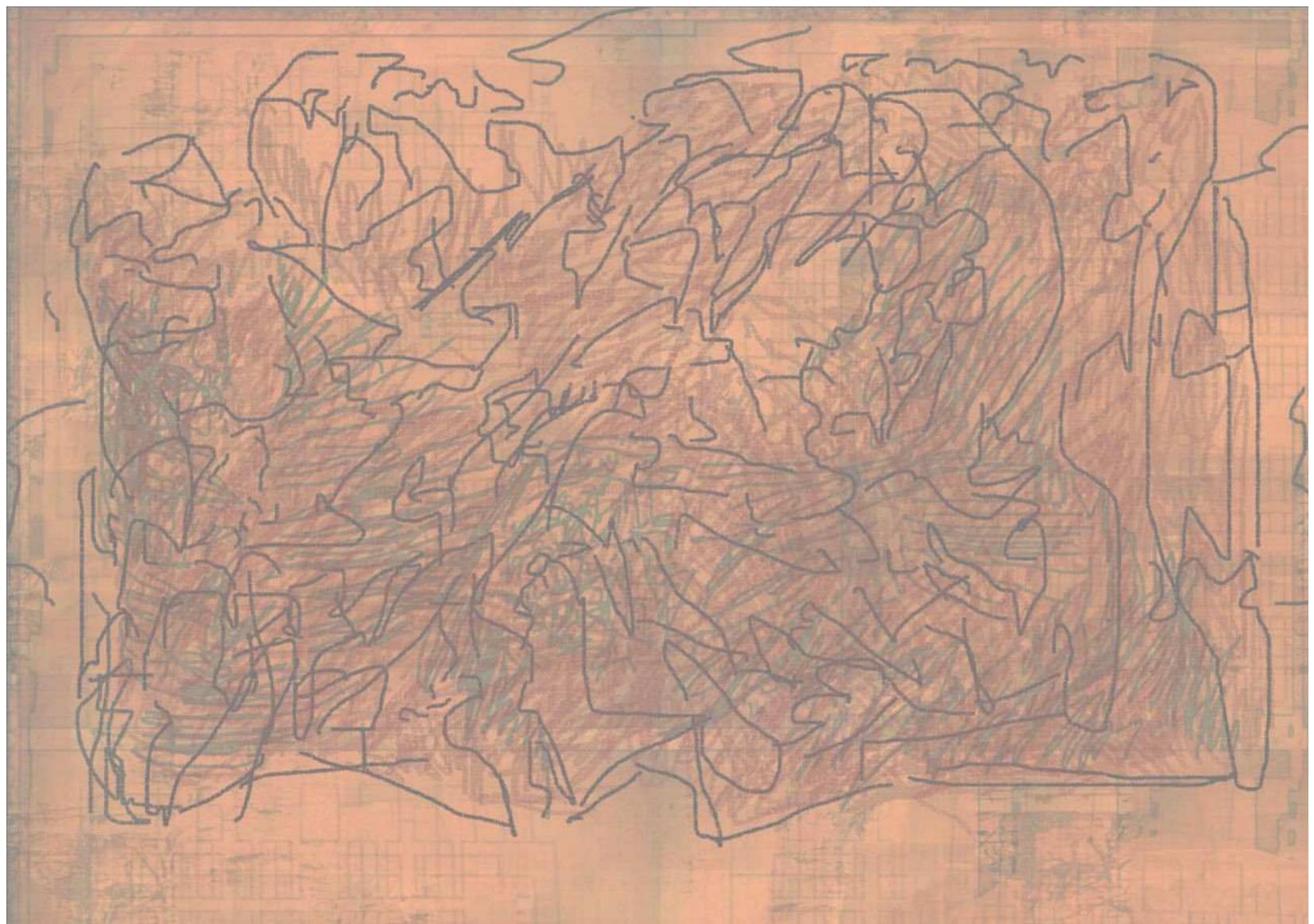


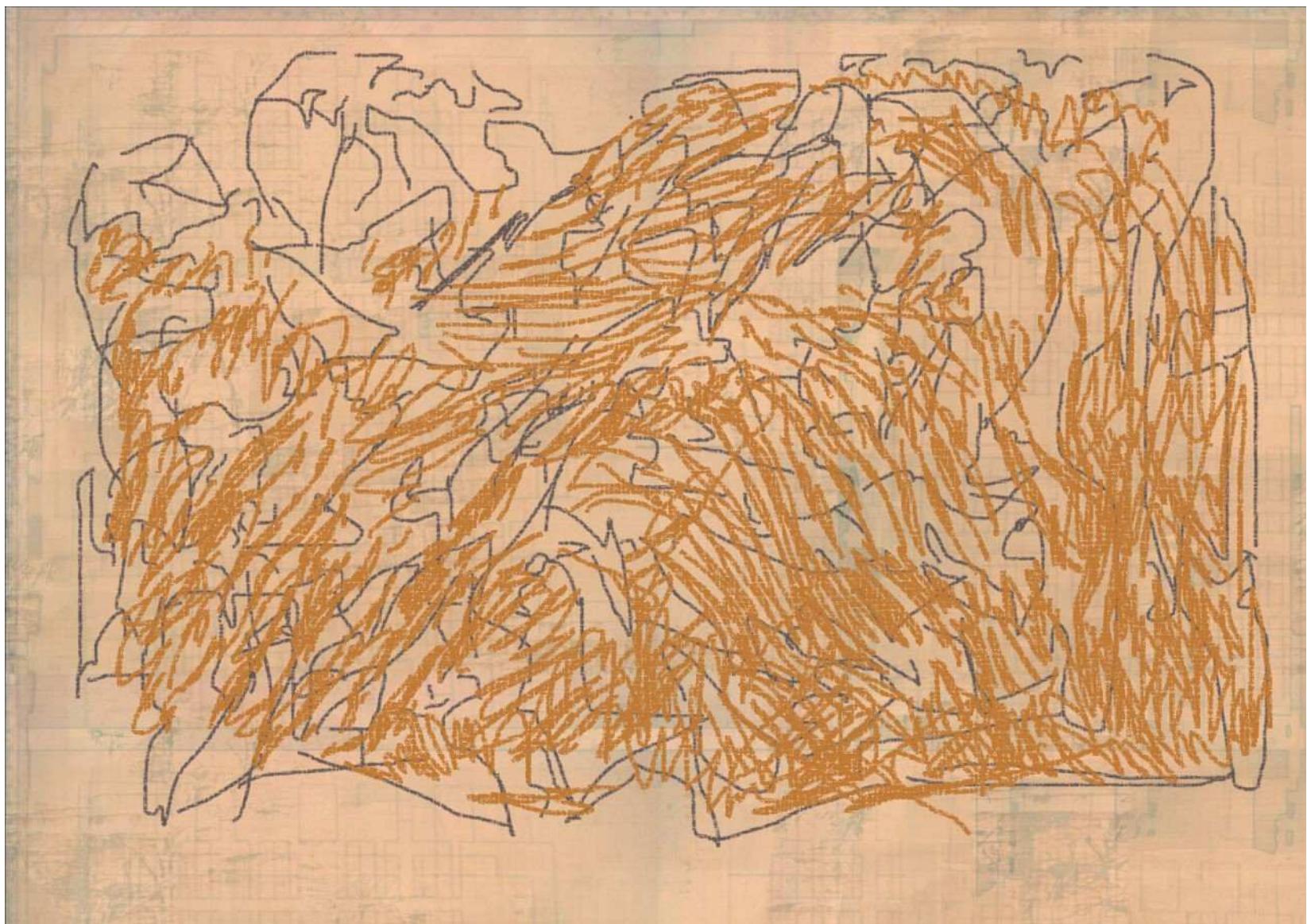


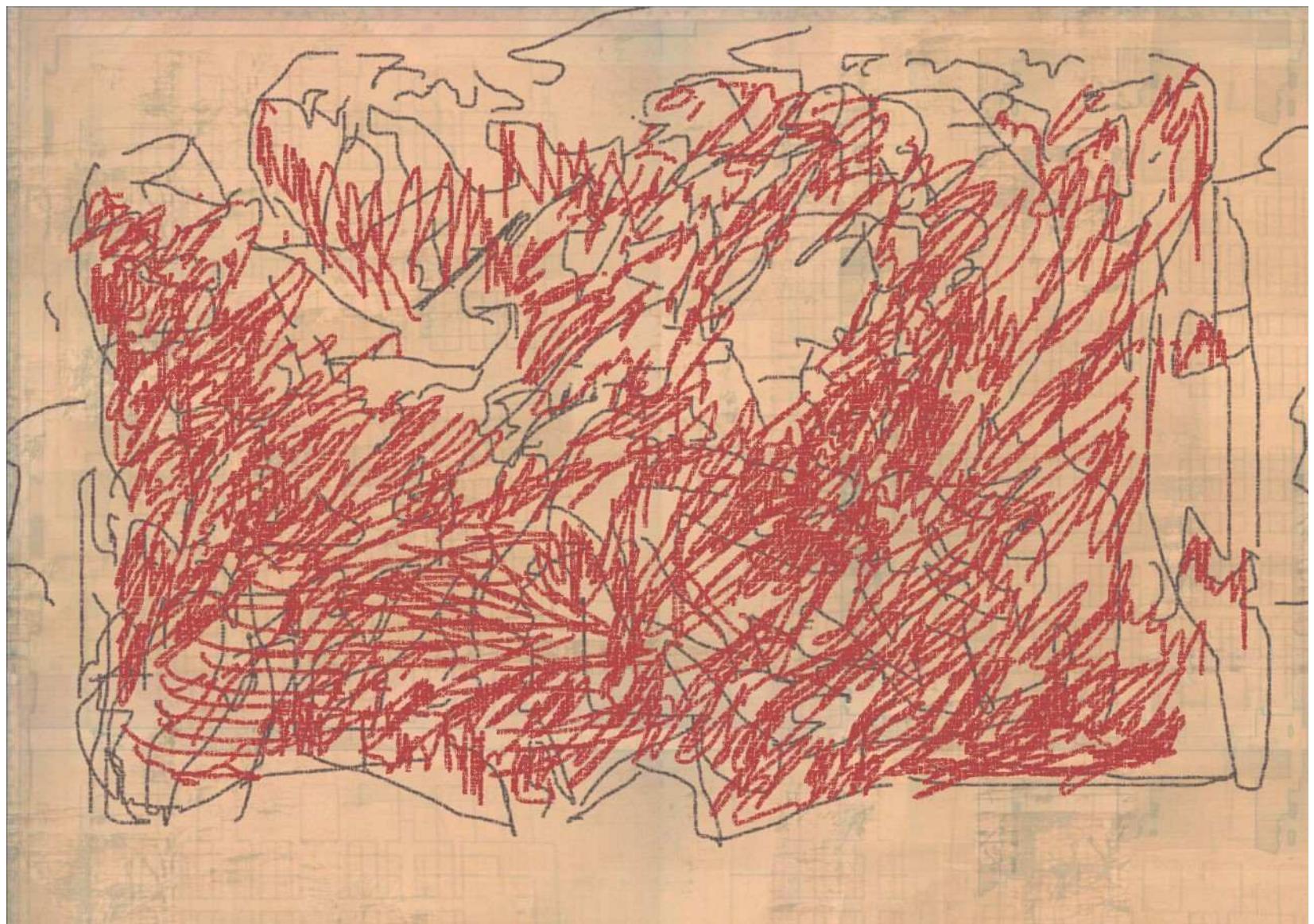


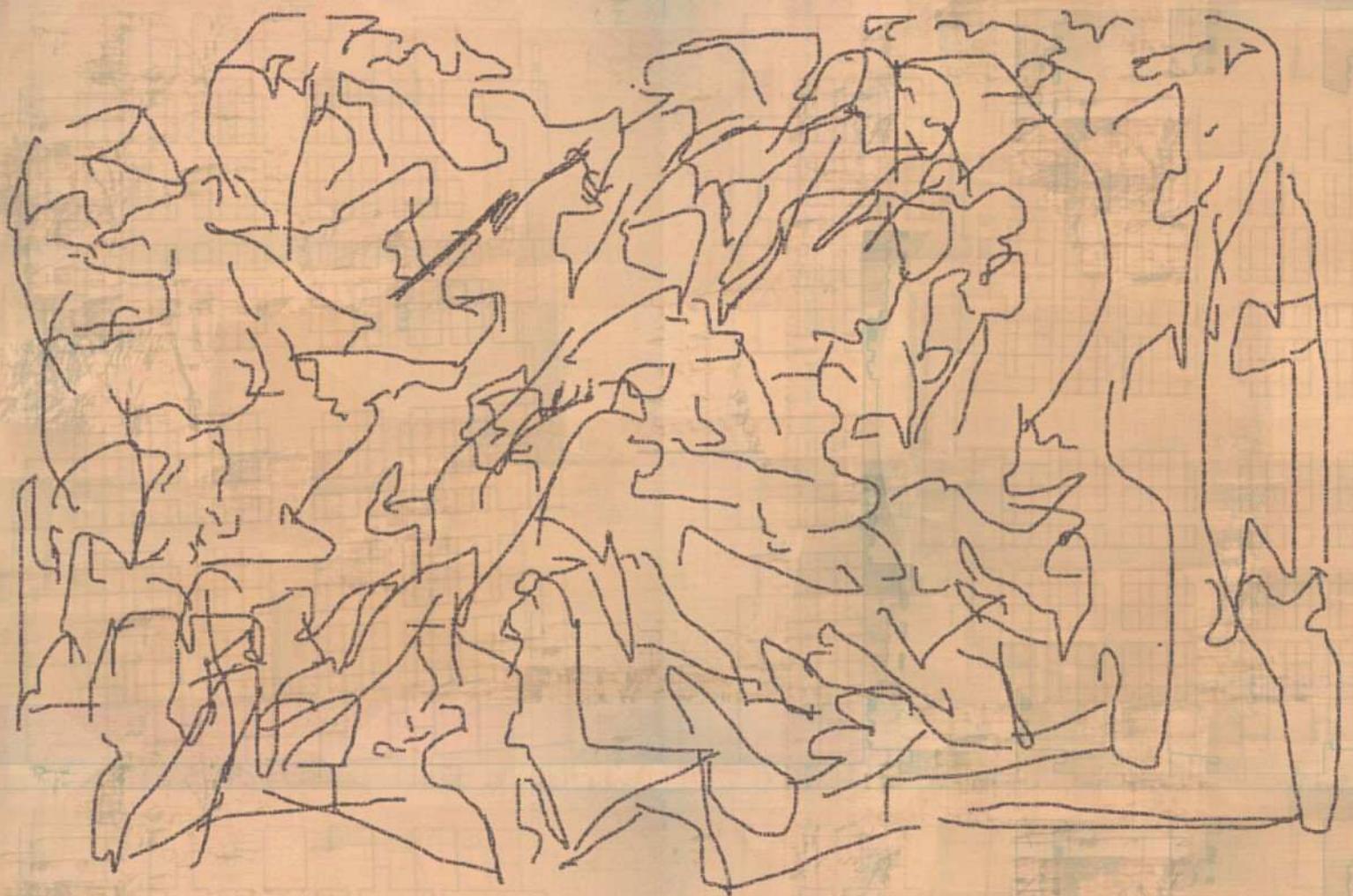




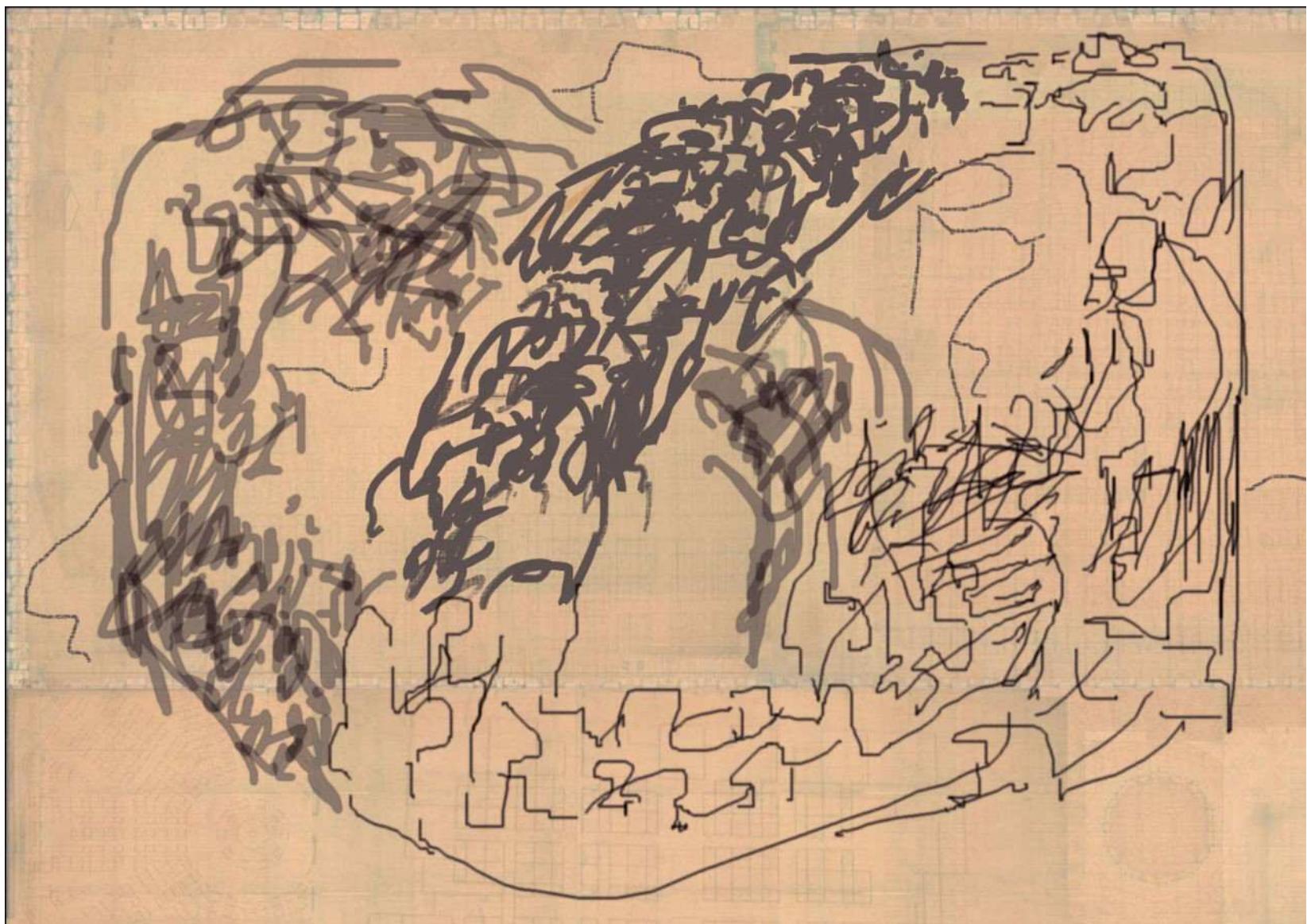


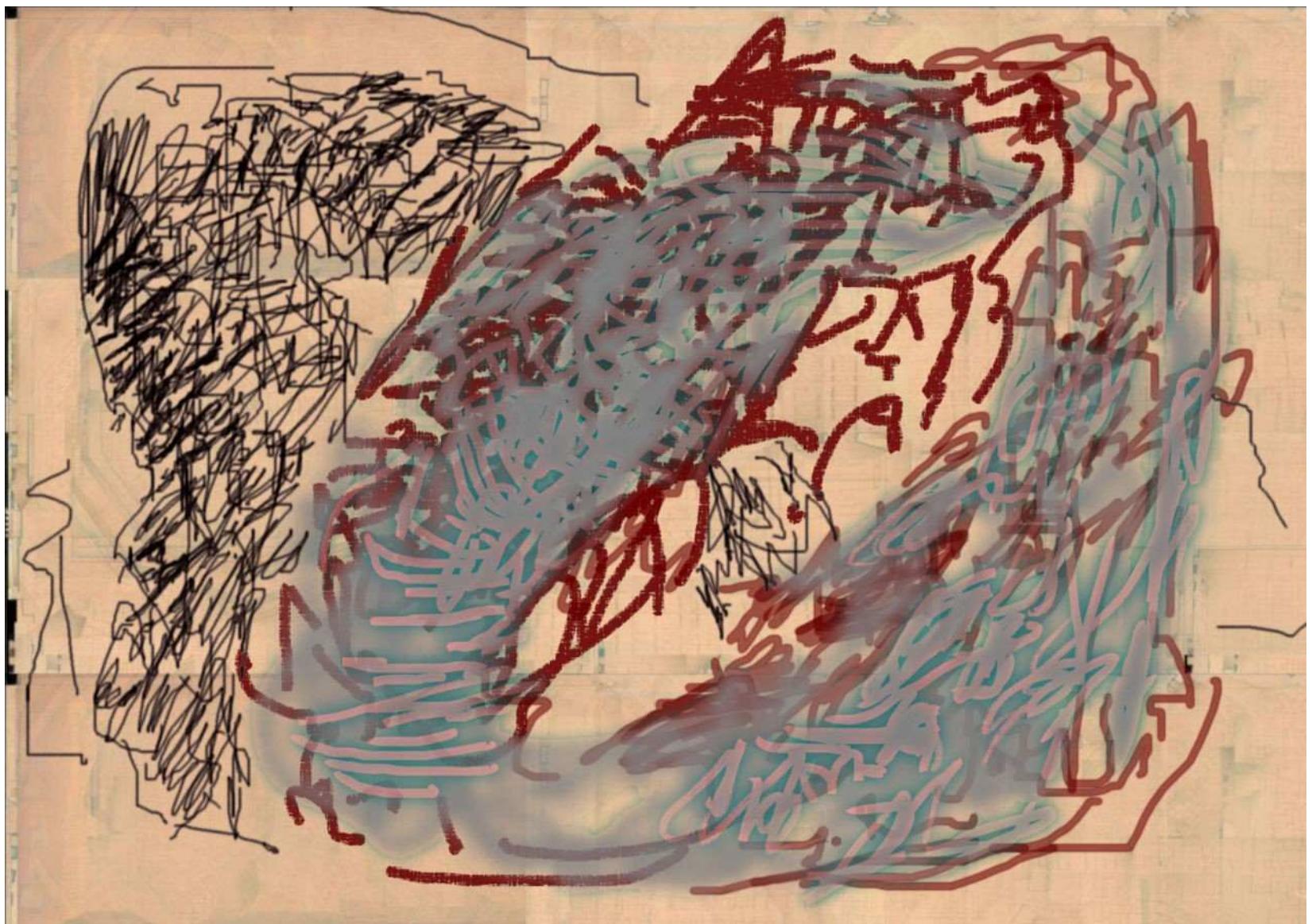


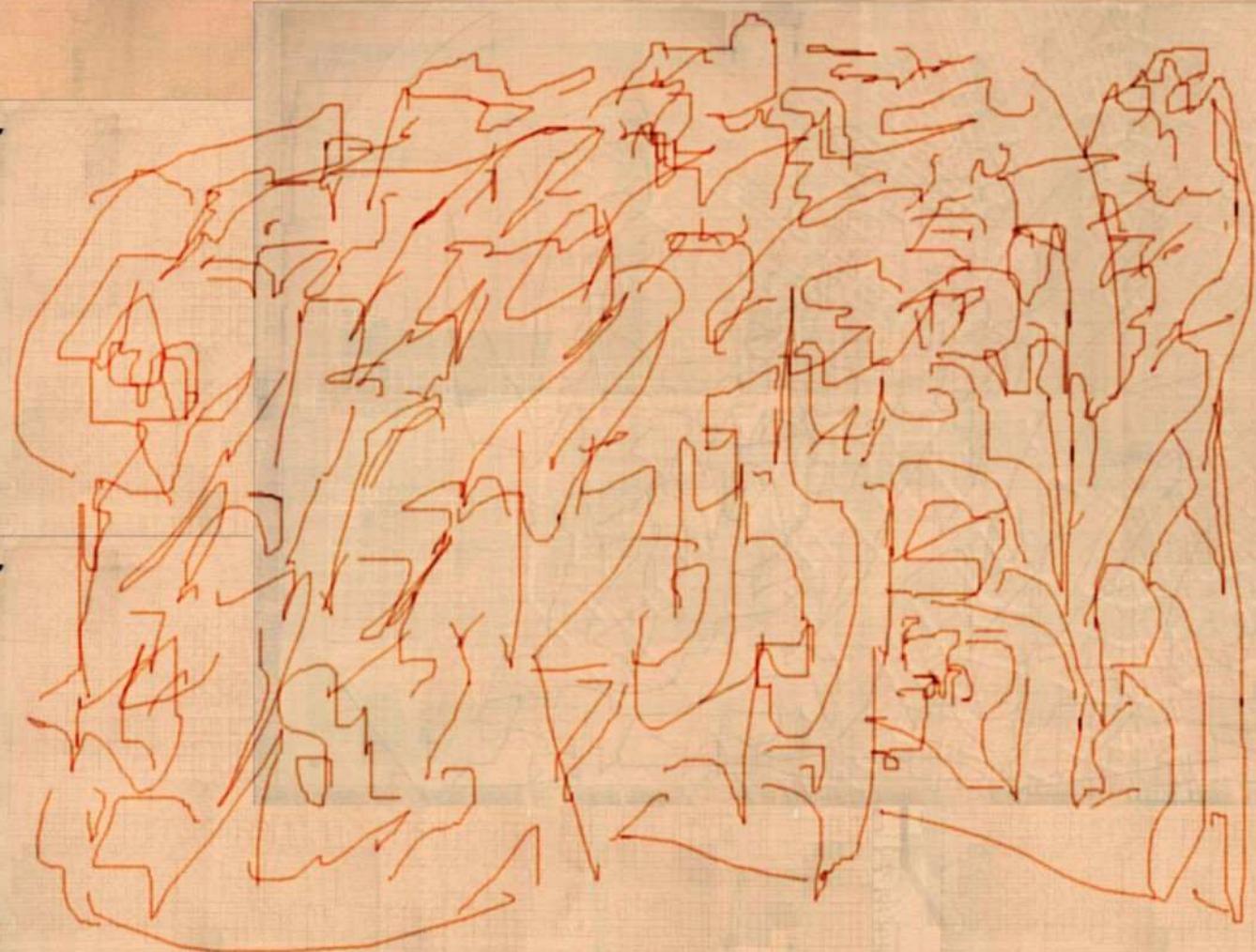




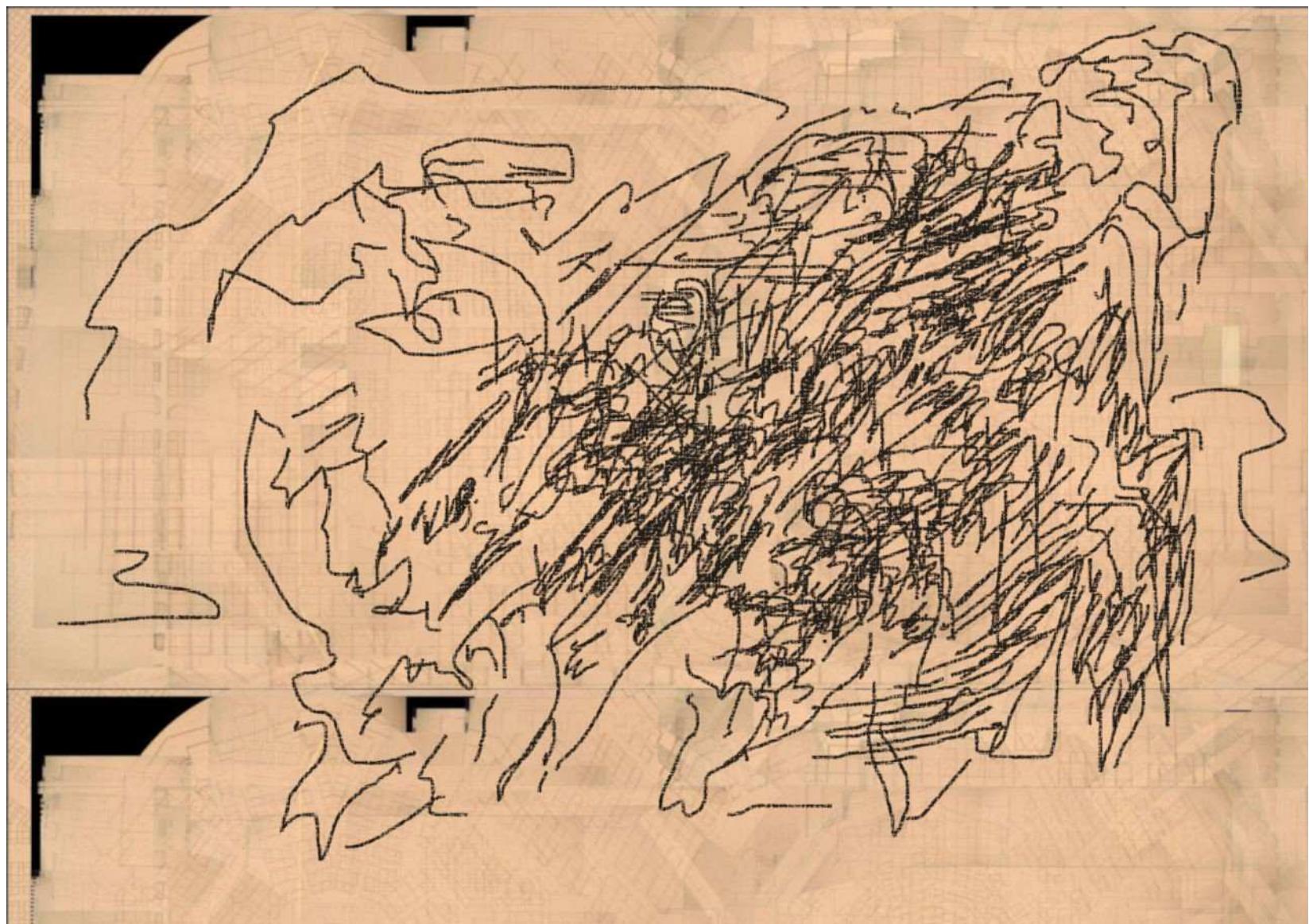


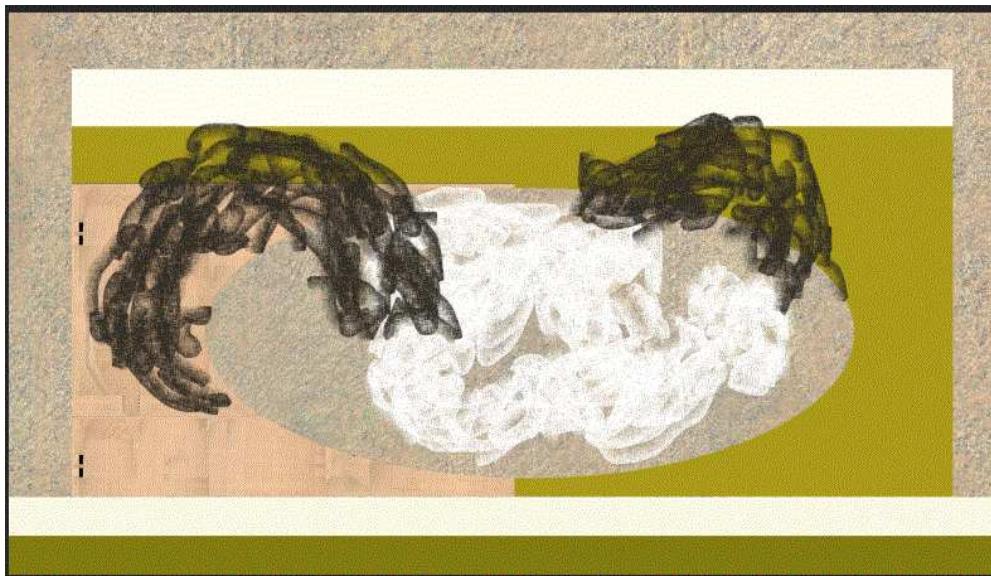




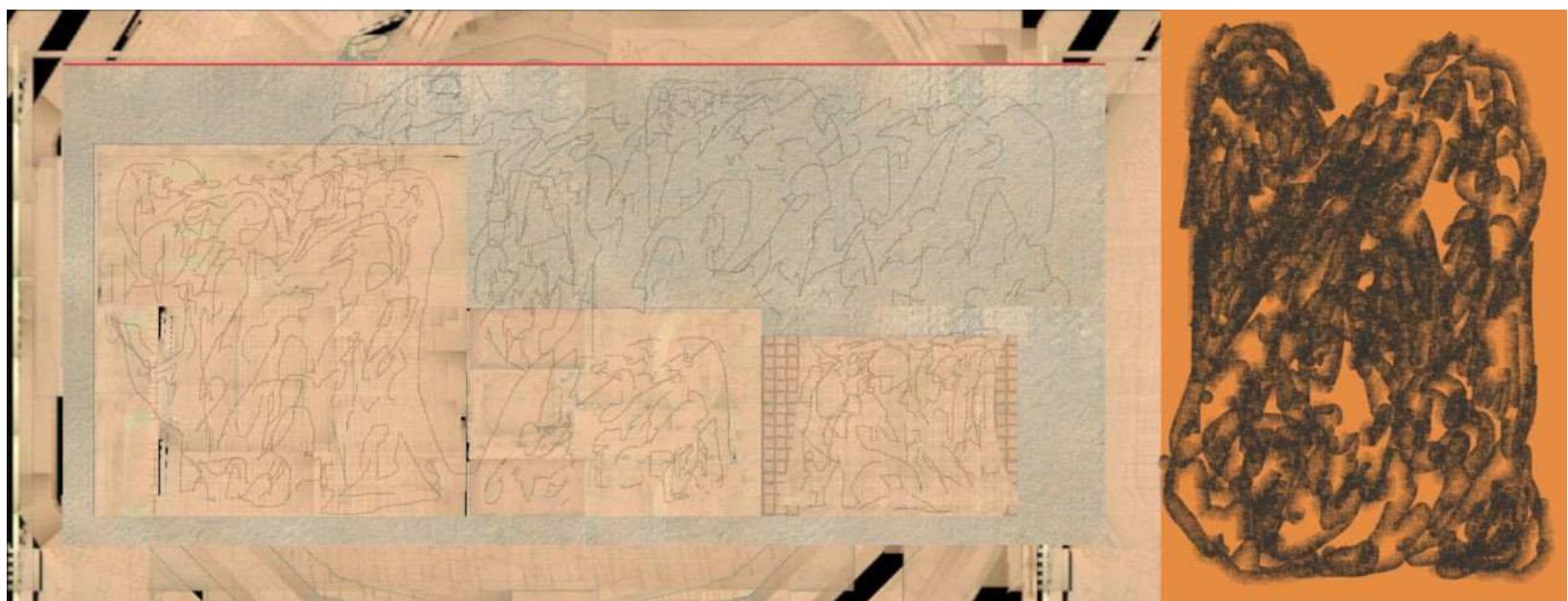


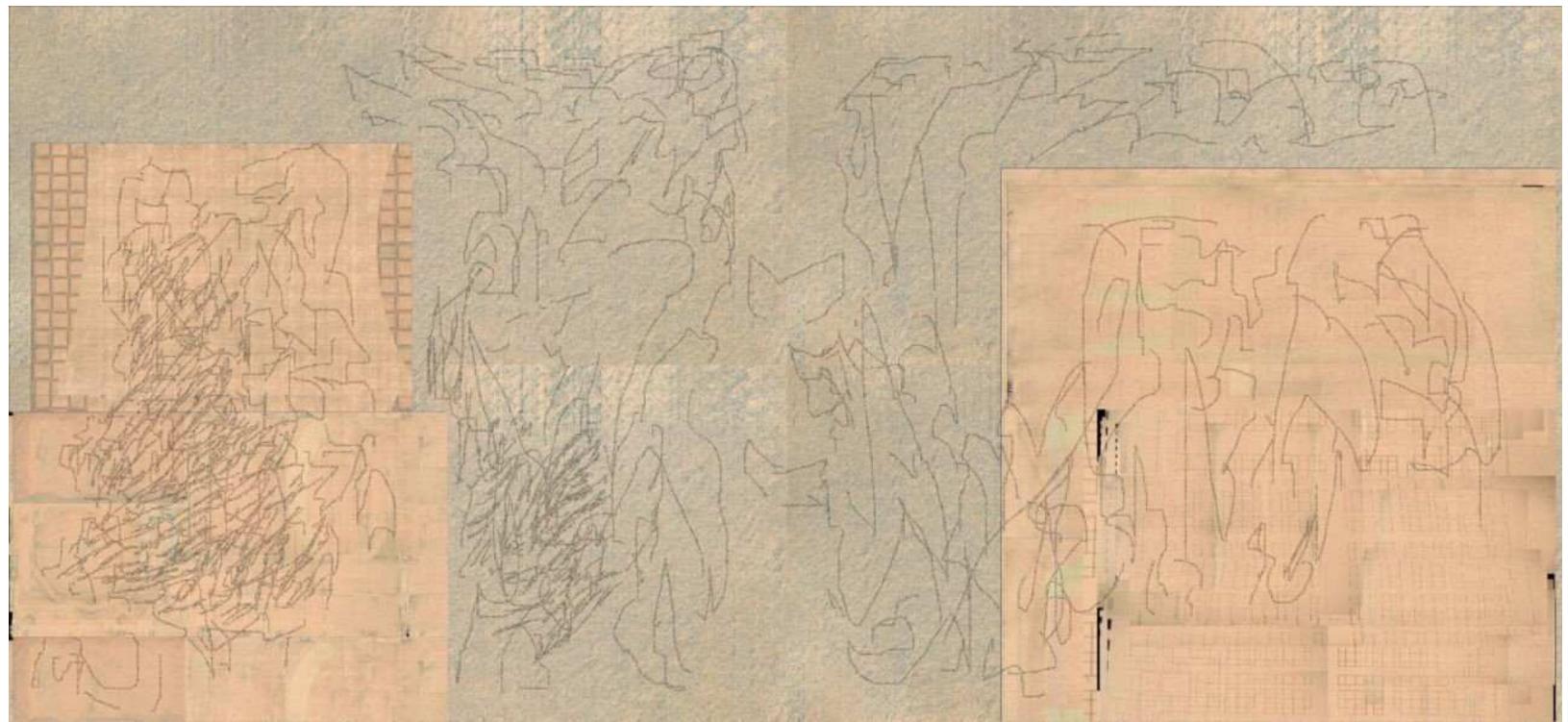


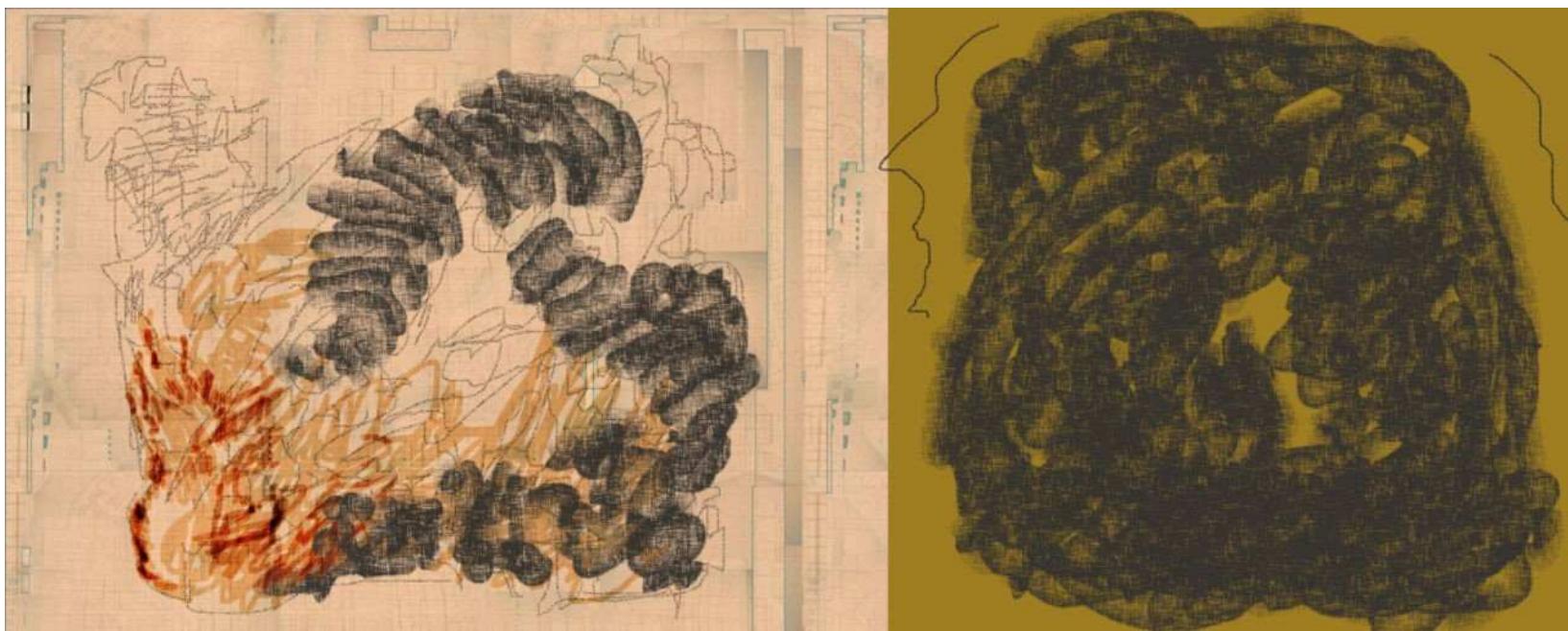




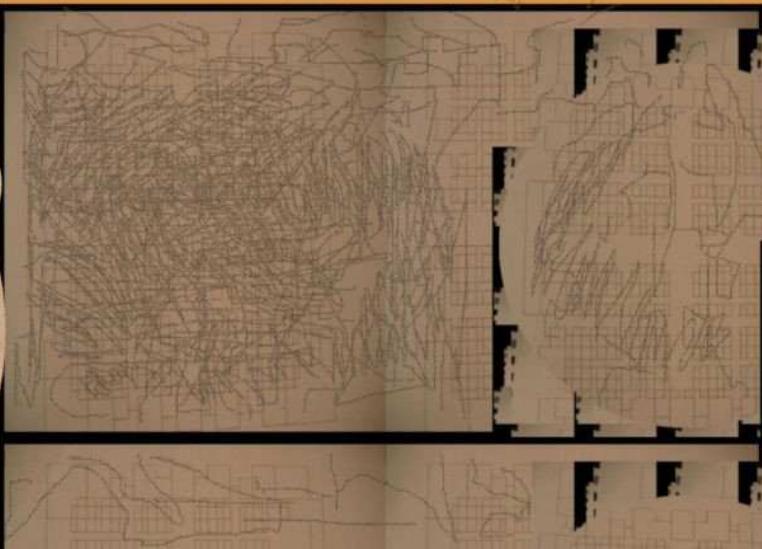
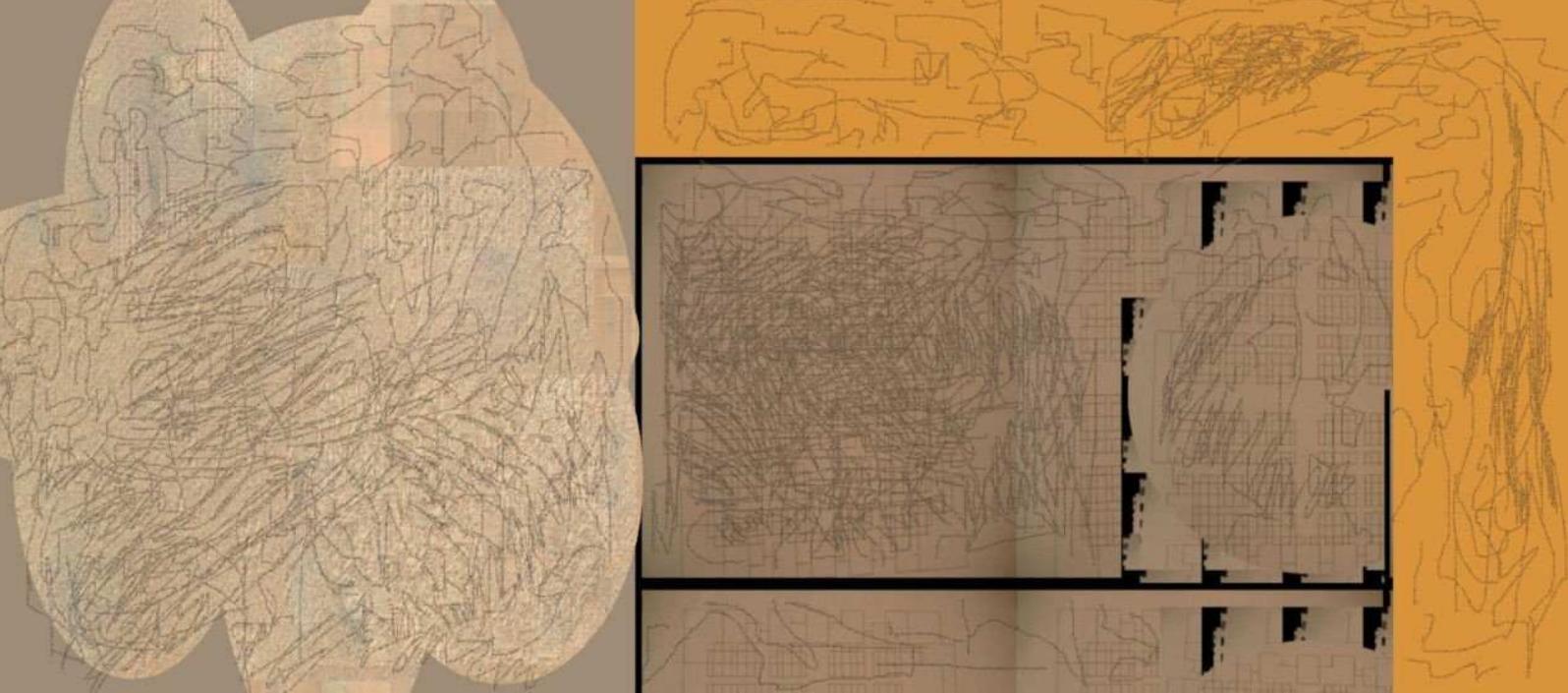


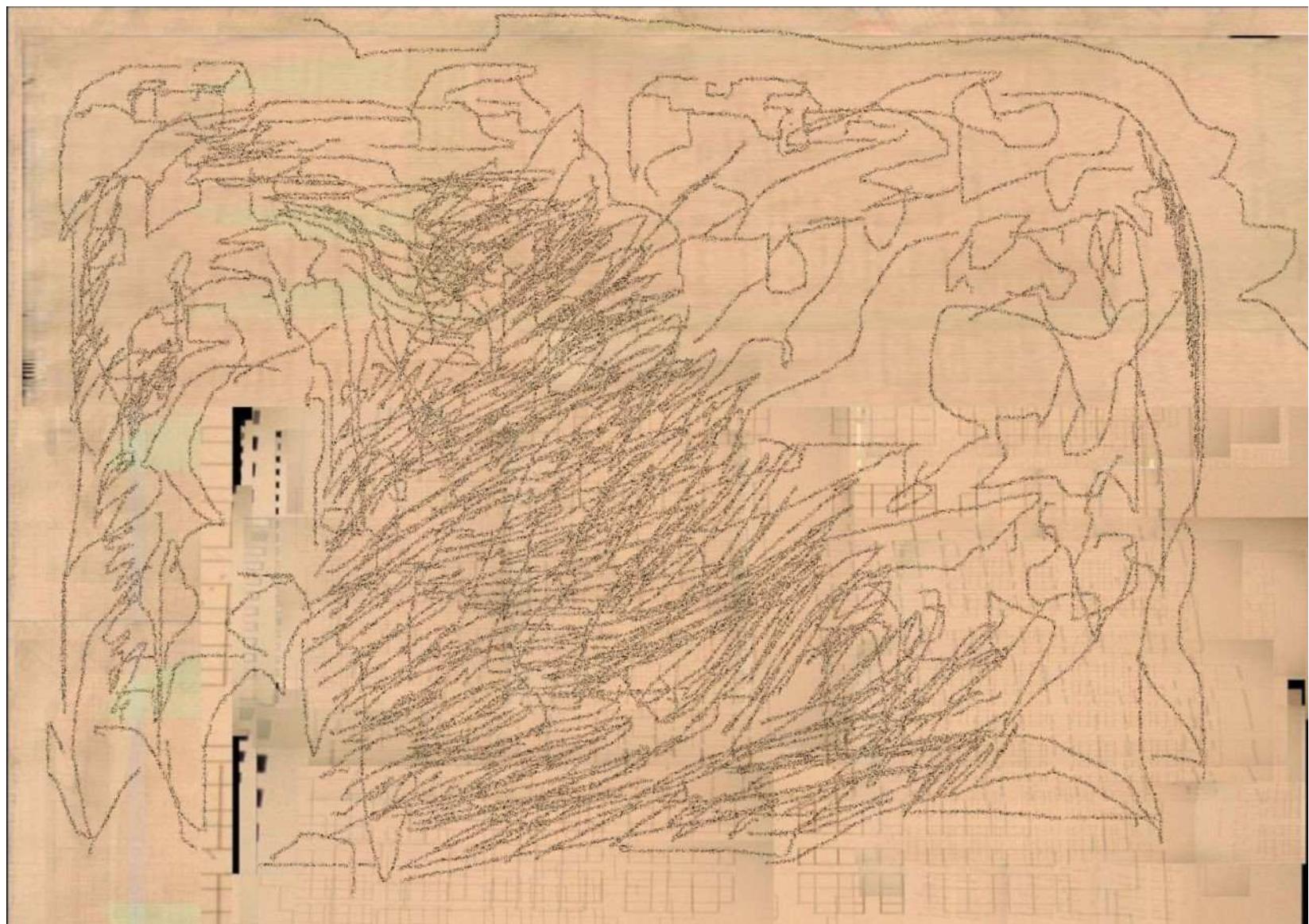


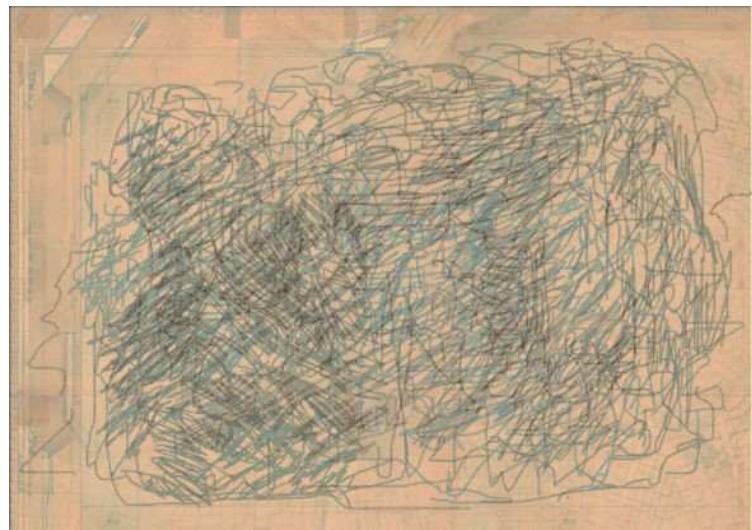


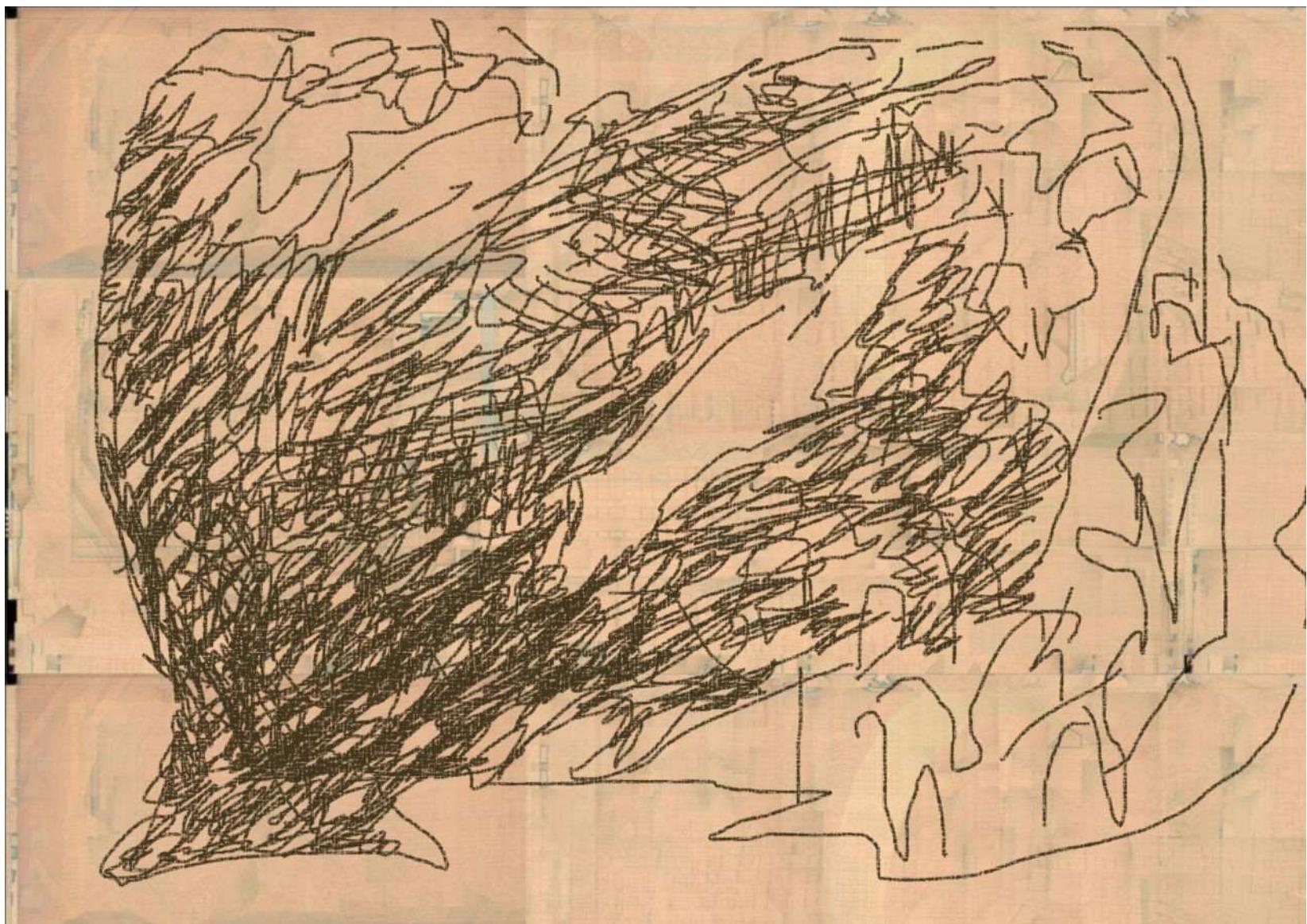


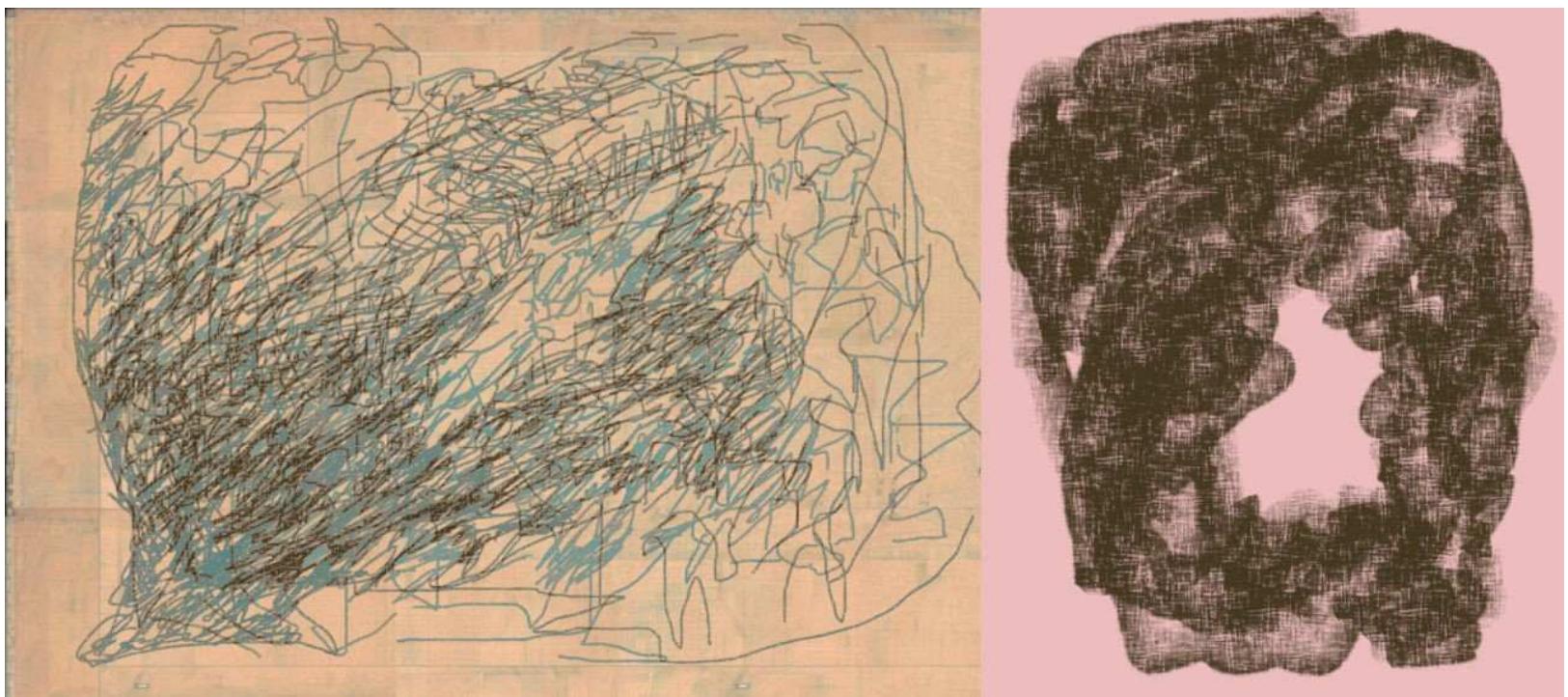














In this project "demos" or area of interest is that of relating the lense of rhetoric (thinking structures that generate motion) are backgrounded to sources in Greek denominations of different kinds of knowledge . The drawing thematic is that of "global mapping as a torus or trope relating towards global thinking within the drawing resource as a demos of art, and also it's own allegory.